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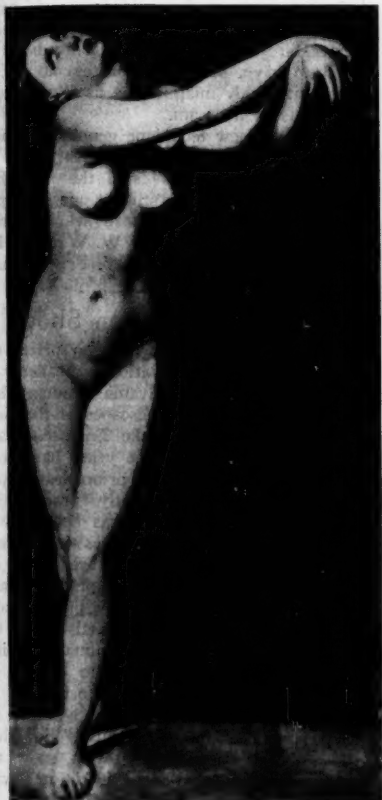
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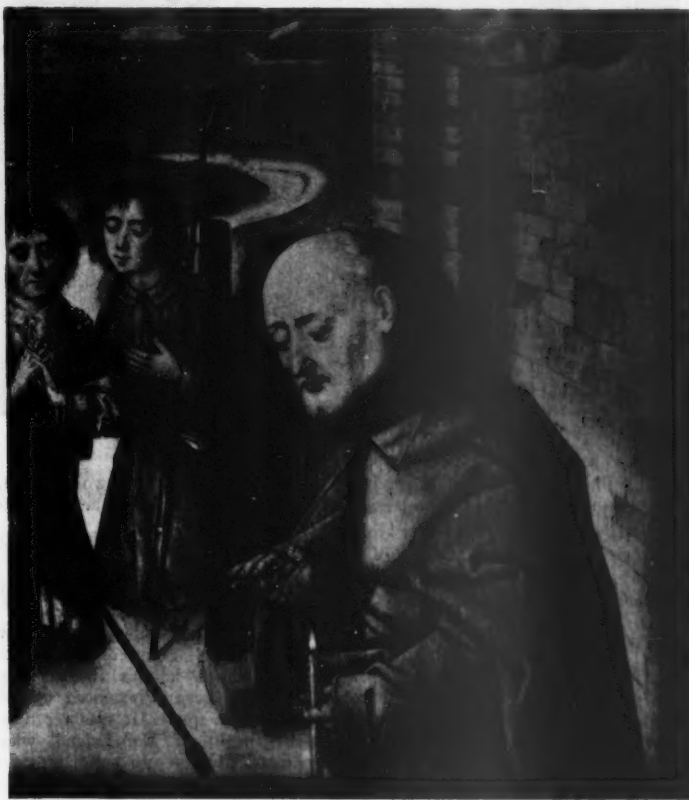
Hopewell, New Jersey, Mid-April, 1928

Number 14

Col. Friedsam, American Collector, Gives Gem to the Louvre



"Angélique," by Ingres. Bequeathed to Louvre by Paul Cosson.



"Adoration of the Shepherds," a panel by Dierick Bouts. Presented to the Louvre by Col. Michael Friedsam.

American collectors are showing their generosity to the Louvre. Col. Michael Friedsam of New York has bestowed upon France's great national museum a precious panel by Dierick Bouts, fifteenth century Fleming, comprising part of an "Adoration of the Shepherds." This gift follows the action of Mrs. H. O. Havemeyer, who has given the Louvre a portrait of Georges Clemenceau by Edouard Manet, which is especially appreciated, writes the assistant curator, M. Paul Jamot, in *L'Art Vivant* because it "unites two French names so glorious, that of the painter and that of the model."

Col. Friedsam's gift, according to M. Jamot, came to the Louvre in a manner "most quiet and most moving. The donor only asks for himself that he be set down as a member of the Friends of the Louvre and does not wish any other designation." Of the Bouts panel he says: "One can relish

in it the precise drawing, the clear color, the airy landscape."

Another recent acquisition, and one which is truly an "artist's document," is a study by Ingres for the Angélique in his large theme illustrating the fable of "Roger and Angélique," which he first painted in 1818-19, but to which he returned at long intervals with variants throughout the rest of his life, in 1831, in 1841 and finally in 1859. The work involved a problem which is among the most difficult that an artist has to solve, the painting of a standing nude. He was not satisfied with the 1818 work, which was

purchased by the king and is now one of the treasures of the Louvre, and he kept returning to the theme.

"One can see," writes M. Jamot in considering the various studies for the works that exist, "that Ingres did not immediately find the attitude which suited this white captive, beseeching a chivalrous magician to save her from a horrible death. Angélique had at first her hands tied behind her back. It was only after several months that she showed us her arms, stretched and twisted and her head turned in an agony which made the neck swollen, leaving in the body the calm and immobile purity of its lines. Then, without doubt, the movement once fixed in a drawing, Ingres painted from a model the beautiful study which the legacy of Paul Cosson has now given to the Louvre and which we feel is an important document on the methods of work of this artist."

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GREATEST CIRCULATION OF ANY ART JOURNAL IN THE WORLD
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Collector Acquires a Gem by Sargent



"Portrait of a Fair Child," by John S. Sargent.

A famous Philadelphia collector has just acquired through the Knoedler Galleries and Dante Virgil Leland a water color by John Singer Sargent known as "Portrait of a Fair Child," which, besides being a gem by the American master, is surrounded by romance.

One of the most enduring friendships of Sargent was his regard for Mme. Gladys Tommasini of Florence. He spent much of his time in that city, and frequently visited the Tommasini home, and often he and the lady were seen together in and about the city, for she admired his work greatly, and liked to watch him while he sketched. She was the daughter of a titled

Englishman. She had two children, a son and a daughter, and the artist painted portraits of both of them.

The portrait of the daughter, who was a little girl when she posed for him in 1911, was done in water color, and was autographed and dated by Sargent. It depicts a fair child with golden hair, wearing a red jumper. Some of his finest effects were obtained in this medium, and this picture has been pronounced by critics to be a master work. It was recently placed in the hands of Mr. Leland, who is an international dealer in antiques and art objects, by Mme. Tommasini, who still resides in Florence. She separated from her Italian husband many years ago.

Extraordinary

The Los Angeles Museum has done a most unusual thing. When the jury of selection for the annual exhibition got through with its work, the museum took sixty pictures that has been rejected and, with the consent of the artists, hung them in an auxiliary gallery.

The annual exhibition consists mainly of the work of Southern California painters and sculptors. A few exhibits were invited from the East. Honorable mention was awarded to Ejnar Hansen's "K. Kristenson," Jan Domea's "Engadin, Switzerland," and to Eleanor Colburn's "Hattie," and in sculpture to E. F. Bauman's "Quarryman." Modern tendencies have crept in more than ever before.

The jury of selection consisted of Mabel Alvarez, Jessie Arms Botke, Conrad Bufl, Norman Chamberlain, Alson Clarke, Henri de Kruif, Helena Dunlap, Clarence Hinkle, John Hubbard Rich, Edith Truesdell and Edouard Vysekak. The exhibition will continue until May 17.

A \$3,000,000 Exhibition

The exhibition of Gov. Alvan T. Fuller's old masters at the Boston Art Club was attended by thousands of persons on the first day, and the crowds on succeeding days were so great that the owner has consented to allow the paintings to stay on view until April 28, inclusive.

The pictures, augmented by Corot's "Nymphs Bathing" and Velasquez' "Marchese Spinola," bought at the Senff sale, cost the governor more than \$3,000,000. The gallery is guarded day and night by state police to prevent an outrage by radicals.

Stools for "Museum Fatigue"

The Newark Museum, where so many new ideas have originated, has ministered to "museum fatigue" by distributing square-topped and four-legged stools throughout the exhibition rooms. They are light to carry and visitors may take them wherever they please.

A New Technique

A new method of painting has been developed by Charles Chapman, N. A. Its foundation consists of oil colors floated in a tank of water, and after two years of experimentation the artist is showing some of his "water-oils" at the Grand Central Galleries.

The technique has been used to a certain extent in the making of marbled papers, but has never before been carried out to the degree of creating real pictures. Mr. Chapman has discovered a way of ruling the design and also of keeping the colors separate. The result is accomplished partly through man-made guidance and partly through natural laws. The pictures themselves are declared to be unusually beautiful and to have, besides exquisite coloring, an element highly imaginative, as if they were products of a dream.

That the new technique genuinely appeals to artists is indicated by the fact that out of eleven "water-oils" sold the first three days of the exhibition all but one were purchased by painters. Those who acquired specimens included Harry W. Watrous, Hobart Nichols and Harriet W. Frishmuth.

Hibbard's Boston Show

Aldro T. Hibbard, who won prizes this season both at the National Academy of Design and the Pennsylvania Academy, held an exhibition of his landscapes at the Guild of Boston Artists, and the *Transcript* said:

"Mr. Hibbard for some years has shown that he has grasped the principles of outdoor painting as currently practised in Academy circles, that he has been able to utilize forces and preferences in a clear-headed way, to make a picture which admirably conformed with accepted standards both on the part of the lay public and a considerable number of the artists. In this he has been particularly fortunate; it is a wise man who knows how to employ his talents where they tell the most."

The *Transcript* particularly admired the large canvas "Upland Country," in which "a mountain side clothed with snow and traversed by wooded areas builds up toward the gray sky shot across with gold."

Walter Sickert Honored

Walter Sickert has been elected to the position once held by Whistler as president of the Royal Society of British Artists. His immediate predecessors were the late Solomon J. Solomon and Frank Brangwyn. The Society, founded in 1823, has had periods of glory and periods that were otherwise. The *Sunday Times* saw little material in its current exhibition with which Mr. Sickert could re-erect its past splendor.

A 20 by 16 work by Mr. Sickert painted in 1919 has just been sold by auction at Christie's for \$2,000.

Tintoretto Paints a Portrait

In "Politik," a new play by Egmont Colerus, now being performed in Vienna and whose scene is laid in old Venice, a striking feature is the appearance on the stage of Tintoretto, where he paints a portrait.

Find Correggio in Castle

According to the London newspapers an early Correggio, a "Virgin and Child," has been found in Hellbrunn Castle, near Salzburg.

Wants Protection

Dorothy Grafly, art critic of the Philadelphia *Public Ledger*, calls for a protective tariff to save the American artist from unfair European competition. She says:

"Europeans with little more to recommend them as artists than a name with an obviously foreign label, a pleasing personality or its opposite, a few eccentricities played to the full by publicity agents (they meet 'em these days down the river, and fight for 'em before they set foot on American soil)—such Europeans have been known to pack away American thousands and then sail homeward in all probability to tell their own kind how excellent is the milking of the sacred cows.

"No one would object to fair competition. Two artists, given the same bundle of tricks, might fight it out between them, and let the better man win. Unfortunately, the American, with an equal degree of artistry, or lack of it, is deprived as his birthright of that picturesque European insouciance. . . .

"It is never the capable, sincere artists of any nationality who spoil the game for their fellows at home or abroad, but the unlicensed group of so-called artists who trade in the coin of social prestige, personal fascination and foreign glamour. Against such the American artist is helpless, although in nine cases out of ten he is the better man. . . .

"We attempt to protect American manufacturers against the indiscriminate importation of foreign wares that might compete to their disadvantage. American art is an infant industry in this country. It needs protection and the serious public recognition that such protection would afford it. Art may be universal, but it has its price, and so long as it can be reckoned in American dollars it should be considered American business."

New York's Museum

In its competition for designs for its new \$2,000,000 building the Museum of the City of New York chose the plans of Joseph H. Freedlander for a five-story H type structure of Colonial style. The material will be red brick faced with limestone. The designs are being shown at the Knoedler Galleries in connection with the exhibition of old masters for the benefit of the museum fund.

According to the present plans, only part of the new building will be constructed at once. This section will constitute a U type structure facing Fifth avenue, between 103d and 104th streets. Between the wings, and facing Fifth avenue, a formal Colonial garden will be laid out. On the north and south sides of the garden will be arcades for the outdoor exhibition of Colonial doorways and other works, and in the west ends of the structure, on Fifth avenue, will be statues of De Witt Clinton and Peter Stuyvesant.

The architect suggests that a memorial for Washington Irving, consisting of a statue and exedra, be placed in Central Park directly opposite the museum.

Restore the "Haywain" Cottage

The reverence in which England holds its traditions of art is attested by the fact that Willy Lott's cottage at Flatford, Suffolk, which appears in the "Haywain" and other paintings by Constable has been acquired for the public and is being restored.

All Texans Do Not Paint "Wild Flowers"



"Studio Corner, Taos," by Alexandre Hogue.

Not all the artists of Texas go in for wild flowers, in spite of San Antonio's famous contest. In fact there is just a suggestion of revolt against themes of this sort, and its center is Dallas, where there is an art colony whose members are winning national recognition. Five of them have been accepted by the National Academy of Design. According to one reader who has written to THE ART DIGEST:

"Everybody in Texas is not painting sweet flower pictures. Ranch life and cotton may be all right, but flowers in a landscape just won't do. There are nine or ten painters in Dallas who never touch the subject."

The intellectual side of art is developing in Dallas under the leadership of Alexandre Hogue, who is critic of the *Times-Herald* and who conducts an art school. His "Studio Corner, Taos," not only was accepted by the National Academy for its 1928 spring exhibition, but was hung in the Vanderbilt Gallery. The artist, who is only 30, studied at the Minneapolis Institute of Art, under Frank Reaugh in Dallas and with Ernest Blumenschein and Herbert Dunton at Taos.

"Studio Corner, Taos" is full of the Indian symbolism which Mr. Hogue has found significant in art because, being a product of religious feeling, it stands for the aesthetic spirit of the aborigine. In the composition and wrought into a stirring arrangement appear the Hopi sash or dance robe, sacred Cachina dolls and a dance rattle made of a gourd. The square design on the robe, at the left, symbolizes mountains by the step effect on the side, clouds by half circles and rain by upright lines below the clouds. In another spot the sym-

bol of the sacred eagle appears. The feathers on the floor are prayer plumes.

After a recent exhibition of paintings by native Indian painters held in Dallas under the auspices of the Art Association, Mr. Hogue asserted in the *Times Herald* that the Southwestern aborigine is an "aesthetic giant." Material advancement, he contended, had nothing to do with the art of the Indian. "The æsthetic nature is purely spiritual," he asserted; "from it comes painting, sculpture, music, poetry and drama—fields of artistic endeavor in which the Indian excels."

"It has always been admitted," wrote Mr. Hogue, "that the highly developed art of the Chinese and Japanese is the last word in sophistication, but it is very little more so than the art of our own Pueblo Indians. The sophisticated art is that in which a standard of excellence and simplicity is maintained throughout. It comes from people who take life more seriously and less calmly than we. Little by little through the centuries they add to the knowledge and skill of their race until the artistic instinct is to all a virtue in-born. . . .

"Many of our outstanding artists freely admit that they have gained much by their contact with the Indian. Others who are less sincere have stolen their ideas in painting, as well as in sculpture, from the Indian and native African art. Then they call themselves modernists and claim they have no tradition."

The critic praised the judgment of Dr. Hewett and Mrs. Van Stone of the Santa Fe Museum in discouraging the Indians who try to paint in the white man's manner by refusing to exhibit their "pitiful specimens," and promising to show and promote meritorious work done in the native tradition.

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Detroit's Annual

The annual exhibition of American paintings and sculpture at the Detroit Institute of Arts is not assembled like other annual shows. It is not competitive, but is made up of works selected by the Institute, which, like Captain Macheath, "sips every rose" it is inclined to. Marion F. Taylor of the *Free Press* says the fourteenth annual is made up of a room of "academic canvases by firmly established members of the Grand Central Galleries," another room of "progressive modernism" and a larger central gallery filled by the curator, Clyde Burroughs, with works of "pure delight" that everyone will enjoy. The critic suggests that visitors, according to their predilection, walk bifolded through one or the other of the side galleries.

However, this advice is probably superfluous, for one finds by reading further that in the "modernist" gallery are works by Eugene Speicher, Guy Pene du Bois, Leon Kroll, John Noble, John Sloan and Edward Hopper, with nothing wilder than H. E. Schnakenberg and a lone "Interior" by Charles Sheeler.

Most of the big names in American art are represented, all the way from Van Dearing Perrine and Dines Carlsen to Irving R. Wiles and Hovsep Pushman (to mix them thoroughly and at random). The show will last until May 31.

Testing the Public's Taste

The Allied Artists of America are trying to make the public reveal its aesthetic preferences by means of a popular vote on the two best liked works at their fifteenth annual exhibition being held until May 6 in the American Fine Arts Building, New York.

Guenther, Art Dealer, Dead

Felix Guenther, who for 60 years was an art dealer in Cleveland, is dead at the age of 85. He was a native of Germany, but emigrated with his parents to Cleveland when 11 years old.

Paris Sees Fifty Lemerrier Landscapes



"Paysage du midi," by Robert Lemerrier.

"Well balanced and harmoniously composed, the paintings of M. Robert Lemerrier reveal," according to M. Vauxcelles in *Le Carnet de la Semaine*, "a noble and conscientious artist, one of the best among the young men of today."

The painter's one man show at the Galerie Girard, Paris, included some fifty canvases representing chiefly landscapes in Provence, a classical country "whose discreet nobility,"

notes M. Robert Rey in *L'Europe Nouvelle*, has been perfectly understood and expressed by M. Lemerrier."

"The fluidity of the blue in his skies, the delicacy and variety of his greys," wrote M. Kunstler in the *Figaro*, "the soundness of his brush work, his taste and his balance are typically French," while M. Vanderpyl stated in the *Petit Parisien* that "the perfect sincerity of his art has won for him every sympathy."

Charles Sims Is Dead

Just as the Mid-April number of THE ART DIGEST goes to press, the newspapers print the obituary of Charles Sims, who passed away at St. Boswells, Roxburghshire, England, at the age of 55. A noted portrait painter, he had many wealthy and socially prominent clients in America.

Mr. Sims, under the official title of "keeper of the Royal Academy," was the head of the art school of that institution until he resigned last year as a result, the Academy said, of a mild rebuke because he had not given up his New York sittings in time to return for the opening of the classes in October. Rumor, however, linked his resignation with royal displeasure and with the controversy aroused by his full length portrait of King George, exhibited at the Academy in 1924. Critics had said that the portrait showed the ruler as "almost overwhelmed" by the magnificent robes of the Order of the Garter.

Boston Gets Caffieri Bust

The Boston Museum has acquired a portrait bust of Charles de Rohan, marshal of France in the days of Louis XV, by Caffieri (1726-1792), the sculptor whose bust of Franklin is in the Pennsylvania Academy and whose portrait of General Montgomery, the first American general to fall in the Revolution, is in St. Paul's Chapel, New York.

Buys Two Stuart Portraits

Mrs. Peter Cooper Hewitt of New York has purchased from the Ehrich Galleries two portraits of young men belonging to Gilbert Stuart's Irish period, one of John Logan, "The King's Seal Cutter," painted in Dublin in 1790, and the other of a member of the Webb family. Both works were in the Stuart centennial exhibition at Ehrich's.

Vezin's Long Fight

Charles Vezin, veteran foe of modernism, announces in another column of THE ART DIGEST that he has ready for free distribution a tract entitled "The Betrayal of Andrew Carnegie," in which he indicts the present management of Carnegie Institute for its admission of extremist pictures to the international.

Mr. Vezin began his crusade as soon as modernist art appeared in America. His first writing was an expostulation printed in the *New York Herald* in reply to an article by James Huneker in the *Sun*. This was before the famous Armory show. When that exhibition was announced, he wrote a prophesy of what it would be like for an art publication. After the Armory show he reprinted, with an introduction, an article by the alienist Dr. Hyslop which he called "The Art of the Soul-Sick."

Next there followed "Gee-Vee" (Greenwich Village), "Exhibitionism," "Oldhatophobia," "Poster Impressionism," "What Is Happening to Art," and other pamphlets.

Antique Dealers Take Building

The establishment of Leo Elwyn & Company, wholesale dealers in antique art objects, silverware and jewelry, has removed from 53 W. 50th St. to 23 W. 55th St., New York, where the entire building is occupied. The firm started in business seven years ago. Its department of silverware and antique jewelry has recently been greatly enlarged.

Skyscraper for Art Firm

The antiques firm of Charles of London, whose head is Charles J. Duveen, proposes to erect an \$8,000,000 30-story building on the site of the Central Presbyterian Church, northeast corner of Madison Ave. and Fifty-seventh St., New York. The church will vote on an offer for the property.

Women

Three organizations of women showed their art in New York in the last fortnight—the National Association of Women Painters and Sculptors at the Brooklyn Museum, the American Women's Association at the Anderson Galleries and the women Decorators Club at the Grand Central Galleries. A woman critic, Margaret Breuning of the *Evening Post*, raises the question of this segregation of sexes at a moment when the single standard has been fitted to "tobacco, morals and conduct in general," and answers by saying that it is "good business," and in the case of the decorators says: "The competition of the business world makes a little standing together of women decorators, as well as of all good men, most expedient."

"Since every one who knows a chintz from a cretonne seems to feel adequately documented to set up in the business of interior decoration, this association of women of accredited standing in the profession forms a protection for the public as well as a source of mutual advantage to themselves."

Henry McBride in the *Sun* objected to the fact that the women decorators "in their announcement made the point against French modernists that a style that is worth while grows unconsciously and that there must be something false in a manner that is concocted by a clique that attempts to 'put something over' on an unsuspecting public. This argument has some basis of truth, but it does not really apply to the contemporary French school which grew unconsciously enough, and for a length of years, out of the success of French modernistic painters. It is directly attached to French painting and to French life and now completely gives the tone to smart French life."

The Brooklyn show drew tedious reviews from the critics that did not lend themselves to quoting.

A Vicious Criticism

The London critics are getting vicious. The latest to go on the warpath is R. H. Wilenski, who has given the two water color exhibitions of the Royal Institute and the Royal Water Color Society an unmerciful drubbing in the *Sunday Observer*. And water color is the pride of British art.

He calls the vast majority of the works in both exhibitions "derivative or unskillful, or both," and adds: "It is my fixed opinion that all derivative art is worthless. . . . By a derivative picture I mean one in which the artist has consciously or unconsciously imitated a picture by someone else or another picture by himself. . . . The spectator who admires pictures because they resemble others which he has seen before has no one but himself to blame if he gets landed with derivative rubbish."

From these two shows, Mr. Wilenski proceeded to the Derain exhibition, described elsewhere in this number of THE ART DIGEST, where he saw works that were "original and which in all cases were the result of unified conception expressed in unified artistic form." Mr. Wilenski would be welcome—and unwelcome—in America.

Proves "Giorgione" Not a Copy

Sir Martin Conway, the British expert, has definitely established, according to a *Reuter* dispatch, that "The Shepherds of Mount Ida" in the Museum of Budapest is a genuine Giorgione instead of a copy, as was supposed.

Carstairs to Show Landscapes of Orient



"Japanese Landscape," by James Stewart Carstairs.

Landscapes and other scenes of Japan and China painted in a most individual technique by James Stuart Carstairs will be shown at the Knoedler Galleries, New York, for two weeks beginning May 1. One of these will be a screen thirty feet in length depicting a festival. Like Monet some might say, seeing his misty opalescent landscapes, or Whistleresque, but both comparisons would be unfair in that they would not indicate the very personal touch of the creator of these paintings and a distinctive delicacy that derives from the orient.

The artist is a younger brother of Carroll Carstairs of the Knoedler Company, and

he has not exhibited in this country before, although he held an exhibition at the firm's London galleries a few years ago. He attended the Beaux Arts and the Julian Academy in Paris and exhibited a portrait in the Salon when he was 22. Then he served in the Foreign Legion.

Mr. Carstairs has visited the Orient three times, and on the last occasion stayed more than a year. He took a houseboat trip up the canals into the interior of China, and some of the pictures are a result of that trip. Then he lived in Kyoto, Japan, and painted landscapes. He plans now to visit Alaska.

Big Boston Exhibition

The Casson Galleries in Boston have been temporarily enlarged to accommodate a large exhibition of American art being held under the auspices of the Associated Dealers in American Paintings. The Irving & Casson-A. H. Davenport Company, in whose building the Casson Galleries are located, placed three floors at the disposal of the project, and the pictures and sculptures were displayed in rooms arranged as units of the home.

The exhibition was opened with a dinner at which Mr. Robert Casson was host and which was attended by art critics, collectors, members the association from New York, directors and curators of several museums and a group of Boston artists.

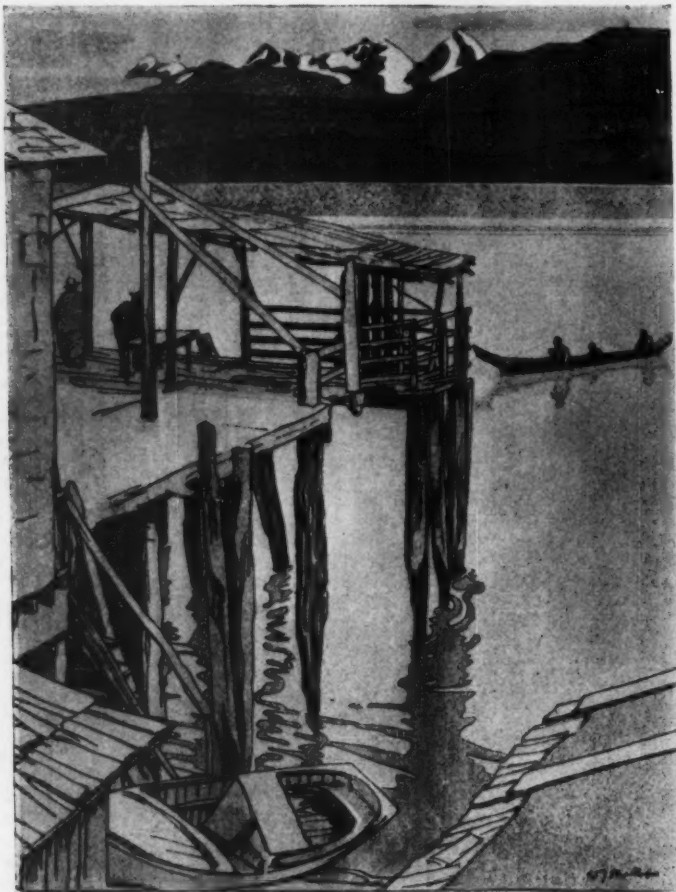
Objects to "Distortion"

The art critic of the Indianapolis *Star*, Lucille E. Morehouse, did not react too favorably to what she called the "simon-pure modernistic" exhibition of sculpture by Robert Laurent at the John Herron Art Institute. The sculptor's conception of Eve "at the apple period," carved in wood, caused her to write:

"There are those—and I am one of them—who do not like to see the human figure distorted in the name of art. Our hospitals are trying to correct the very things that some modern workers seem determined to hold up before our eyes."

However, she liked Mr. Laurent's plant forms carved in wood, with "graceful, flowing lines," and some of his panels for their design and handling of the wood.

National Museum Shows Canadian's Prints



"Jim King's Wharf," Wood Block Print in Color, by Walter J. Phillips.
Courtesy the National Museum.

The National Museum at Washington, which has been doing so much to foster interest in the work of American etchers and engravers, has stretched a hand across the border and given an exhibition to Walter J. Phillips of Winnipeg, Canada. Fifty block prints in color are being shown.

Mr. Phillips was born in England and received the training in craftsmanship which etchers the world over admire in British print-makers. But he went to Canada fifteen years ago, and the strength and fresh-

ness of the western half of the Dominion have entered his work. His drawing is strong in his renditions of lakes, streams, waterfalls and related subjects, but his color is subtle and harmonious. He has won the Storrow medal at the Los Angeles international and the medal of the Toronto Graphic Arts Club.

The National Museum's methods are practical, and it sold sixteen etchings and dry-points from the recent exhibition of Charles W. Dahlgreen.

Annual Asheville Show

Asheville, N. C., will hold during the week of April 23, in the Kenilworth Galleries of the Biltmore a large exhibition of landscapes and garden scenes. The show will take on an international aspect from the

fact that it will include a gallery of forty works by A. C. Wyatt, English artist, who located at Lake Lure two years ago. He painted Shakespeare's garden at Stratford-on-Avon for Edward VII and his "Ann Hathaway's Garden" is known to thousands through reproductions.

The Asheville exhibition is to be an annual event.

A Huge Cornwall Marine

The Hyman Galleries are exhibiting a Coast of Cornwall marine by Frederick J. Waugh, so large, 6 feet by 4½, that it is mainly suitable for a public gallery or a club.

Sales at Connecticut Academy

Guy Wiggins, president of the Connecticut Academy of Fine Arts, has announced that nine sales were made at the annual exhibition just closed.

Goya Centenary

Works by Goya which a cable dispatch to the *New York Times* estimates to be worth 1,000,000,000 pesetas (\$168,200,000) comprise the great centenary exhibition which was opened by King Alfonso on April 11 at the Prado in Madrid.

The exhibition includes 91 of the painter's principal works, which have been loaned by Europe's great museums and from private collections the world over. In addition are displayed the famous series of Goya tapestries which are the pride of the Royal Palace and the Prado Chateau. Then there are twenty of his vast murals, 500 drawings and 200 etchings. The paintings include his best court portraits and examples of his satirical work and of the strange unearthly conceptions of his last period.

More than thirty directors of art museums in Europe and America attended the opening and took part in the week's festivities at the Academy of Fine Arts and the Madrid Arts Club.

The body of the master, who died in exile and remained interred in foreign soil for nearly half a century, now reposes in an elaborate tomb in Madrid.

Montana's Annual Show

Pride in the career of the late Charles M. Russell, cowboy artist, who was its citizen, has led Great Falls to establish an annual exhibition of Montana art. The first display, held last year, took the form of a Russell memorial, but this year it was an all-Montana show, participated in by many artists, even Indians. Forty-one canvases and sculptures by Russell, however, were included, most of them owned by Great Falls residents.

The exhibition lasted four days and was attended by thousands, including many Indians from the reservations.

Buys Land for Cloisters

In order to shield the Cloisters, its Gothic museum, from the encroachment of apartment houses, the Metropolitan Museum of Art has purchased a tract of ground having a frontage of 270 feet on Fort Washington avenue at 190th street. The land will be planted and developed as a part of the Cloisters for exhibits. John D. Rockefeller, Jr., gave the Cloisters to the Metropolitan in 1925, having purchased it from George Grey Barnard, the sculptor, for \$600,000.

Czechoslovakia to Keep Durer

The Czechoslovakian government has forbidden the exportation of the Albrecht Dürer masterpiece, the "Rosenkranzfest," which has been offered for sale by Strahow Convent. Sir Joseph Duveen is understood to have offered \$500,000 for it, while the convent asked \$750,000. Once the property of the Emperor Rudolph, the picture was taken to Vienna in 1631 and later sold to the convent for 22 ducats. Its title means "The Feast of the Roses."

Hoppner Is Sold for \$150,000

"Harriet, Lady Cunliffe," a famous painting by John Hoppner, which until 1909 went under the title of "Sophia Western," the heroine of Fielding's "Tom Jones," because an engraver thought a mezzotint of it would sell better under that name, has just been acquired for \$150,000 by a New York collector from Lewis & Simmons.

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Auction Season

"When the 150 pictures of the famous Holford collection are brought to sale at Christie's in May," says the London *Sunday Times*, "and dealers and collectors are bidding tens of thousands for acknowledged masterpieces, it may be that those present will remember that nearly every one of the artists were confronted with poverty." The writer then takes up the careers of the men who painted the Holford pictures.

Jacob Ruysdael, he says, died in an almshouse in the shadow of a church spire that appears in his Holford picture, and left his widow on the poor-rate. Philip Wouverman, who painted the coveted "Fete Day in a Holland Village," just before he died had a box of studies burned with the warning: "I have been so badly rewarded that I will prevent my son from being allured by those designs to embrace so miserable and uncertain a profession."

And then the writer tells of an auction incident in the eighteenth century. The first Christie was selling a Wilson.

"What will you give me for this exquisite delineation of Nature in her melting mood?" he cried. "Wilson can't paint like that now."

"You're a liar," came a shout. "I can paint a hundred times better and you know it." It was Wilson, old and decrepit, whose wants were ministered by the pawn brokers.

* * *

The auction season always ends with a flourish in the spring. Already one notable event has transpired, the sale at the Anderson Galleries of the 77 pictures of the collection of Charles H. Senff, who died in 1911, the total being \$580,375. Next comes the dispersal of the E. H. Gary collection by the American Art Association.

The Senff sale led to comparisons and to speculations concerning art as an investment. The collector paid \$40,000 for two Hals portraits, and they brought \$102,500—Knoedler's paying \$55,000 for "Portrait of a Dutch Lady" and Dr. A. C. Barnes of Merion, Pa., \$47,500 for "Portrait of a Dutch Burgher." Again Mr. Senff paid \$4,000 in 1895 for Corot's "Woman Reading," and his niece Louise Senff Cameron bought it for \$31,000 at the auction. Corot's "Nymphs Bathing, Evening Effect," for which he paid \$18,000 in 1897, went to Governor Alvan T. Fuller of Massachusetts for \$26,000. A third Corot, "Evening," that cost \$16,000, brought \$21,000.

On the whole, the prices of the Barbizon pictures showed a substantial decline since the Charles T. Yerkes sale in 1910, when Corot's "Fisherman" brought \$80,500, Troyon's "Going to Market" \$65,000 and Millet's "Pig Killers" \$44,100. The art world wonders what these works would bring now.

At the Senff sale Velasquez' "Portrait of Marquese Spinola," for which the collector paid \$6,000 in 1892, went for \$53,000 to Scott & Fowles, who also paid \$34,000 for Pieter De Hoogh's "A Game of Cards." Rembrandt's portrait of a girl was sold to the Kleinberger Galleries for \$37,000.

At the dispersal of the first part of the Metropolitan Museum's collection of duplicated Cypriote and classical antiquities the big buyer was John Ringling, circus man, who acquired about three-fourths of the objects for the museum of art at Sarasota, Fla. The 654 items brought \$106,484. Other American museums also were purchasers.

London Has Notable Derain Exhibition



"Portrait of a Young Girl," by André Derain.

The work of André Derain, the French painter, who began as a "fauve" and who passed through many phases in his progress from cubism to modern classicism, particularly appeals to English art lovers, who have just had the privilege of seeing a large and worthy exhibition at the Lefevre Gallery in London. The critics wrote long accounts. T. W. Earp in *The New Statesman* congratulated the gallery and contrasted the exhibition with other recent ones by contemporary Frenchmen, which have been inadequate; "for the Paris dealers, in whose hands most of the artists are, seem to have regarded anything as good enough for London, and have frequently sent over the merest studio-rubbish."

"Both the revolutionary and the academic connoisseur may find in Derain something to respect and enjoy," wrote Mr. Earp. "For Derain mixes his paint with brains, if ever artist did. Neither the work of his contemporaries nor of the old masters has anything to hide from him. He is as much at home with it as he is with his country's literature. He has played truant with 'fauxes'—the wild-men of French

painting before the war—and cubists; but he has also learned more thoroughly than most the lessons of the Louvre. And it should not be forgotten that he comes from the Isle de France. Essentially French in awareness, culture and upbringing, he is as native and traditional as Poussin or Racine. He shares their virtues of logic and control, but also, like them, carries one step further the majestic progress of his country's art."

R. R. Tatlock in the *Daily Telegraph* commented on Derain's ability to keep the freshness of an impression until he had set it on canvas, rather than, as usually happens with a painter, to have it "slowly evaporate as the laborious process of working on his picture proceeds. . . . Nature has by a fortunate coincidence endowed him with such a power of adapting his technique according to the requirement of any mood that he always has the means at hand to translate that mood into terms of oil paint."

The work most commented upon by the critics was the "Portrait of Young Girl," herewith reproduced.

Arthur Swann's Plans

Arthur Swann, former vice president of the American Art Association and for fourteen years director of its department of books, prints and autographs, has established an office at 598 Madison Ave., New York. He will specialize in old rare books and autographs.

More than twenty-five years ago Mr.

Swann, a young book-seller, left his native town of Leeds, England, to assist John Anderson, Jr., in starting the Anderson Auction Company. In 1913 he left this concern, now the Anderson Galleries, to become director of the newly organized book and print department of the American Art Association. In the season 1926-27 the sales of Mr. Swann's department amounted to almost \$1,000,000.

When a Designer Looks for Recreation



"On Guard," Water Color by Frederic Soldwedel.

Frederic Soldwedel, architect and designer, has not much time to devote to painting, but when he does turn to it he creates tone poems in water color. His first exhibition since 1924 is being held at the Ackermann Galleries, New York, until May 12. Nassau in the Bahamas, Southampton on Long Island Sound, and Cali-

fornia furnished inspiration for the fifty-two works shown, and two rooms of the galleries are required for their display.

"On Guard," herewith reproduced, was done at Southampton last summer. Two swans, silhouetted in their whiteness against a luminous background of water, sky and sea vegetation, are depicted on a reposeful summer's day.

Singers Give Museum

A munificent gift which will enable Hagerstown, Md., with a population of about 35,000, to have the finest art museum of any town of its size in the country, has been announced in behalf of Mr. and Mrs. William H. Singer, Jr., of Olden, Norway. Mr. Singer is the American artist whose Norwegian landscapes have attained so much popularity that his entire recent exhibition at Durand-Ruel's was sold. He is a native of Pittsburgh, but Hagerstown is Mrs. Singer's birthplace. She was Miss Anna Brugh.

A beautiful building will be erected from plans now being made by a nationally known New York architect to house a collection which the donors have been assembling for years. Many of the objects are in Olden while others are in storage in Amsterdam, Paris and New York. They consist of paintings by old and modern masters, tapestries, bronzes and statuary. Such immortals as Michaelangelo and Rodin are represented in the sculptures.

It is announced by members of the committee in Hagerstown that the gift is valued in millions.

Simonson Becomes an Editor

Rockwell Kent, painter, has resigned as editor of *Creative Art*, the American edition of *The Studio* of London, in order to make his home in the Adirondacks. He is succeeded by Lee Simonson, stage designer and director of the Theatre Guild in New York, who is both artist and art critic as well. He is author of "Minor Prophesies" (Harcourt Brace & Co.) and directed the "Arts in Trade" exhibition at the Macy department store.

Atlantic City Show

The Atlantic City Art Association has opened its second annual exhibition of painting and sculpture in a temporary gallery in the Boardwalk National Arcade Building, and the showing is declared by the Philadelphia newspapers to be imposing. The association will have permanent galleries in Convention Hall, now being constructed.

The introduction to the catalogue written by Albert Rosenthal, Philadelphia artist and art authority, has this paragraph: "An established art gallery in Atlantic City would attract to itself, eventually, bequests and donations, making possible a permanent collection of art treasures of a high order. Atlantic City will then take its right place as a new artistic center among the great cities of the East, and with this will come the commercial development which has invariably accompanied the creation of such institutions in other cities."

Ricketts an Academician

The Royal Academy has elected Charles Ricketts, A. R. A., to full membership. Now 61, he is not only a painter but also a sculptor, an engraver, a designer of books and of costumes and scenery for the theatre and a connoisseur of all manner of art. "He lives," says the London *Times*, "surrounded with Egyptian, Greek and Oriental antiquities, with fine English drawings, and paintings by Italian old masters."

Etching Sales Record Broken

The sales at the 1928 exhibition of the Chicago Society of Etchers amounted to \$10,091, exceeding last year's by \$19, thus establishing a record.

British Painting

Frank Rutter in the London *Sunday Times* as a prelude to a laudatory review of an exhibition of paintings by Jack B. Yeats at the Arthur Tooth Galleries makes this criticism of contemporary British art:

"Painters, more than most folk, are prone to delusions, especially about their own work. The great illusion of the typical British nineteenth century painter was that the subject of a picture was what mattered most; hence the banality of Victorian anecdotal art. In this twentieth century our young painters tend to go to the opposite extreme, to hold subject as of no importance whatsoever, and to think that handling and technique are all that matter in art. It may be questioned whether this second delusion is not worse than the first.

"There is all the difference in the world between the painter who thinks his own painting so clever that he can make anything he paints of interest to the spectator, and the painter who finds everything so interesting that he can paint anything with zest. Vincent Van Gogh was a supreme example of the latter class. If Van Gogh could find inspiration in a kitchen-chair or a pair of old boots it was not because he—most modest of men—believed in his own powers, but because he exemplified in the sphere of painting Ruskin's saying, 'He draws nothing well who thirsts not to draw everything.'

"The greatest heresy in modern painting is to imagine that art can be divorced from life. Many pictures that we see in exhibitions are mere exercises in painting, and though clever manipulation may for a little while earn the applause of a clique, the reverence of posterity is reserved for those artists who can enlarge our vision and understanding of life."

Praise Ennis in Boston

Bringing water colors to Boston is like taking coals to Newcastle, says the Boston *Transcript*, but George Pearse Ennis, who is a member of the faculty of the Grand Central School of Art, stirred admiration because, for one thing, he is devoted to the purest and freest use of the medium. He uses a very full brush of fluid washes, so that the feeling of "wetness" is preserved in the completed performance. Moreover there is no obvious tendency "to prolong spent motion or to re-establish the grand moment by later and cooler touches."

Mr. Ennis exhibited at Casson's southern subjects and far northeastern ones, particularly of Newfoundland, and the *Transcript* especially liked the surety, freshness and action of the latter.

Plan New Argentine Gallery

The Museo Nacional de Bellas Artes in Buenos Aires has just celebrated its fiftieth anniversary, and plans have been launched for a splendid new building to house it and the National Academy of Fine Arts, with which it is associated. Art has seen a tremendous development in Argentina in the half century, and the new gallery is badly needed. An important collection is now owned by the nation.

A Gussow for Los Angeles

An American landscape in water color by Bernar Gussow has been sold to the Los Angeles Museum. It was among the pictures recently exhibited at the Downtown Gallery, New York.

Not Shocked

The European section of the Carnegie International may have shocked Pittsburgh, but it was a bit too tame for San Francisco, judging from what the critics said. One of them, Florence Wieben Lehre, of the Oakland *Tribune*, who is assistant director of the Oakland Art Gallery, even objected to its reactionary character. Northern California is sophisticated; modernism for it is an old, old story.

After calling the Carnegie International "the most glorious, if not always the most significant, art exhibition that can be assembled from present-day production the world over," the *Tribune* critic says:

"We searched, but in vain. The shocking, the astonishingly radical, the refreshingly new, was not to be found. The prize-winning still life by Henri Matisse, which upset Pittsburgh, is far from wild. It is an excellent painting, only slightly distorted, and leaning considerably to 'arrangement.' It should not outrage the sensibilities of the most casual visitor to exhibitions of contemporary art anywhere.

"The real 'kick' is in 'Motherhood' by Anto Carte. It is a painting that is contemporary in every line and volume of its make-up. The only shock that one can receive is the shock of size. Reduce the painting to the dimensions of the highly personal productions of our Valere de Mari and we could not be alarmed at it. . . .

"We sought out the room devoted to the Germans, who, we had been assured, were the very epitome of the radical, the new, the abstract in art. What disappointment! We felt inclined to urge these avowed 'Bolsheviks' to 'jazz it up'—to do something surprising, something that we had not seen dozens of times in our Northern California. The Germans are following quite conservatively—and, we might say, sheepishly—along the accepted roads of modernism. . . .

"In the exhibition there are only 278 paintings—but they seem like thousands. This is due both to the size and the force that is common to the capably painted 'exhibition pictures' that make up the show."

In a subsequent article the Oakland critic retracted in one particular. She found something shocking. It was not in modernism but in the movement which is at one and the same time a reaction from Impressionism and Modernism—the extreme of realism and materialism which the Germans call the *neue sachlichkeit* (the "new objectivity"). She said it had "skidded down the hill past the 'hopeful' reactionaries to such works as Dod Proctor's not-too-clean-looking girl in not-too-clean-looking 'undies.' It has skidded even further, to that quintessence of all vulgarity—a certain painting by Otto Dix, the German.

"We said last week that apparently no painting in the exhibition could shock us. We were mistaken. The Dix is truly obscene—indecent—repulsive beyond words. It makes us crawl with uncleanness. You picture a too-daring nude? Sorry to disappoint. It is a mere baby child, a portrait of 'The Artist's Daughter.' The innocent one is fully clad, and in a virtuous garden, and surrounded by heaven-sent roses, and painted in an exaggerated resemblance to the pictures that once appeared on boxes of cheap candy. Detailed, smoothed; cleverly simulated false realism of the untrained and untrainable. Let us forgive Otto Dix, but let us also hope that this painting marks the utmost limit of this

Now Comes Modernism in Tapestry Design



"Apollo and Daphne," modern tapestry designed by Max Wislicenus.

Modernist painting and sculpture have been followed by modernist furniture and decorative objects, and now modernist tapestries are here. The first American exhibition of the tapestries of Pillnitz, Saxony, which were a Saxon exhibit at the exposition of decorative arts in Paris in 1925, was held at the Eugene Schoen Galleries, New York, and attracted much attention.

"A modern revival of the most aristocratic of medieval crafts," is the way one critic referred to these modernist tapestries. Technique is little changed, but ancient myth and legend are treated with regard for present-day love for vivid color effects and freedom from academic restraint. Max Wislicenus was represented by three tapestries and Wanda Bibrowicz by four. The "Apollo and

Daphne" of the former is 8 feet in height and 6 in width. It presents a courageous use of pure color in the bold figure of Apollo in contrast to the modulated tones of Daphne, who leans against a background of brilliant leaves and fruit, among which love-birds unify, in swirling movement, the color and line of the whole. His other themes are "Judith with Head of Holofernes" and "The Dance of Salome."

Wanda Bibrowicz, a pupil of Wislicenus, has achieved modern feeling in her "Millefleurs and Animals," a stylized design almost 12 feet in length. Her "Allegory of Plenty" and her "White Parrots" and "Ducks" are also conventionalized in modern form, are rich in color, and give the impression of rhythmic movement.

line of reaction."

Casorati's "Platonic Conversation," whose absence from the exhibition at its opening caused one critic to scent a censorship scandal, is on view. Mrs. Cornelia B. Sage Quinton, director of the California Palace of the Legion of Honor, explained that its frame had to be repaired.

Mr. Holston Starts a Gallery

William H. Holston, for 25 years with Durand-Ruel, has opened the William H. Holston Galleries at 19 E. 57th St., New York. He prefers individuals, he says, to schools of art, and while he might like a

certain picture by Goya, Manet, Kislring, Pissarro or Winslow Homer, this does not mean he would like all the works that any of these artists have produced. He also has a fondness for some of the paintings of Degas, Cezanne, Gauguin, Morisot, Van Gogh and Vlaminck. Mr. Holston's father was George Holston, an English water colorist.

Offers City a Museum

Pendleton, Ore., will take a referendum on accepting the offer of a citizen, John Vert, to erect a museum at a cost of \$65,000, to be maintained by the city.

Bronze Doors Adorn a Business House



Bronze Doors by Henry Wilson. Courtesy of the Gorham Company.

A few months ago *THE ART DIGEST* printed an account of the splendid thing done by the Salada Tea Company of Boston in employing a well known sculptor, Mr. Henry Wilson of England, to design a pair of great bronze doors and a sculptured doorway for its new building. Through the courtesy of the Gorham Company it is now able to reproduce the actual doors, which were cast in the concern's foundry at Providence. The marble doorway has panels in relief and is surmounted by a group in the round.

The panels of the bronze door depict the agricultural features that enter into the production of tea and its handling, and transportation. The larger free figures represent the deities in whose hands the prosperity

of the industry reposes, for in the Orient tea has a religious significance, comparable to the importance of wine in Grecian and Roman mythology. The lesser figures show workers engaged in harvesting.

These doors mark another step in the "art in industry" movement which has led the proprietors of great factories, mills, department stores and other commercial enterprises to employ the services of recognized artists not only to design products but to adorn their buildings.

Recently a moving picture company made films at the Gorham plant for a production entitled "Fine Arts in Metal," which besides being presented in regular theatres has been shown by the Y. M. C. A. and by the state universities of eleven commonwealths.

Army Officers

The Army Officers' Art Society has just held its annual exhibition in London, revealing 369 works, of which 56 were oil paintings and 313 water colors and drawings. The *Times* found some interesting characteristics:

"Most of the exhibitors may be supposed to be men of some force of character, but the majority of the pictures are timid and precise. This is by no means to be regretted; on the contrary, it is a useful reminder that, so far from giving a man away at the first stroke, art has to be strenuously cultivated before it reveals what manner of man he is. The exhibition, however, does reveal some general characteristics of the soldier; conservatism, the habit of discipline, orderliness, an interest in detail, and neatness of execution. These are acquired characteristics."

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EXTRACTS:

"Carnegie wrote 'Triumphant Democracy'; has this been turned into 'Triumphant Bolshevism?'"

"Flesh how art thou fishified,
Art how art thou dinkified."

Secretary Andrew W. Mellon and his brother R. B. Mellon are trustees of Carnegie Institute and financed the recent International Exhibition, and, no doubt to oblige them, President Coolidge opened the exhibition. The following are extracts from a letter of the author to the Secretary of the Treasury:

"I have the greatest respect for you and your chief at Washington. The more so do I regret that such great men should be bamboozled into lending the lustre of their names to the furtherance of a rotten game * * * You, with the best intentions, encourage charlatanry, make art a laughing stock and call to your assistance the President of the United States to open your exhibition, to carry out such innocently misdirected effort. I am sure you would be the last one to wish to put our deservedly idolized chief executive in a false position."

Other paragraphs treat of the degeneration of our museums through the innocence of lay trustees manipulated by Directors of "Damrotics" and Curators of "Piffleology." Has Art been Tammanyized? Is it ruled by a political machine? Are you black-listed? etc., etc.

Disgusted

After forty-five years of dealing with the art-buying public of the United States of America, Mr. Frank Dudensing, in this year of 1928, is pretty well disgusted. He has almost come to the belief that art lovers do not exist.

He was talking with a representative of THE ART DIGEST in the temporary gallery he has opened to dispose of paintings for which there is little or no room in the new Dudensing Galleries at 5 E. 57th St., New York. Mr. Dudensing's sons conduct the new galleries, where exhibitions by living artists are held. The temporary gallery is at 16 E. 48th St., and for months the wholesale line of the firm of Richard Dudensing & Son has been offered at reductions of 25 to 75 per cent.

"The people who have come in here to buy works at really bargain prices have proved to be a lot of pikers," he said. "This includes millionaires in at least two cases, and many other persons with money. They don't know art or beauty when they see it, and they have neither a sense of honor nor a sense of shame. One man with at least a million to his credit came in and picked out a half dozen works at marked-down prices. The total was \$312. He offered me \$250. I almost threw him out."

"A millionaire silk merchant took a Bogert in the window for a Blakelock. I showed a real Blakelock, and he said he was especially fond of that painter's work. I agreed to have a group of his paintings on hand for his next visit, two days later. The pictures were brought down from our new establishment, but the man never appeared again, and I couldn't get in touch with him by telephone or otherwise."

"Here I have a Leonard Ochtman, marked down from \$1,500 to \$600, and works by Weir, Inness, Childe Hassam, Everett Warner, Colin Campbell Cooper, Lucien Powell and William Ritschel, and by Corot, Cazin, Sisley and Pissarro. And what do these 'art lovers' do when they come in and see them? They want to hew down the prices still further. And this in a day and age when art appreciation is supposed to be greater than at any time in our history!"

The "Painted Chamber"

In the XIIIth century English painters decorated the so-called "Painted Chamber" in the monastery of Westminster, adjoining the palace of the king, with representations of the wars of the Bible. They were discovered in 1800 and in 1819 were uncovered by the removal of the tapestries that had hung in the Chamber. In 1834 they were destroyed by fire. Sketches of them had been made, however, and now Professor Tristram has undertaken their reconstruction.

Two of his reconstructions, representing the legend of the Beggar and the Ring, containing one of the earliest traditional portraits of Edward the Confessor, have been placed on the walls of the Commons staircase.

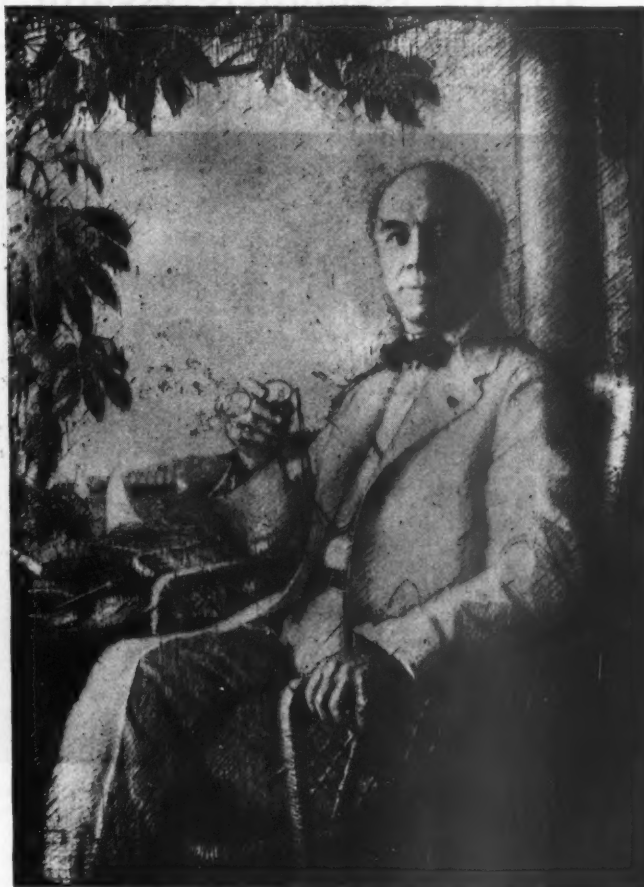
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A Museum Director and a Decoration



"Portrait of Dr. William Alanson Bryan," by Max Wieczorek.

Max Wieczorek, one of Los Angeles' busiest artists, knows how to paint a portrait that is at the same time a decoration. Strange to say, he is best liked for his portraits of men. So when Dr. William Alanson Bryan, director of the Los Angeles Museum, returned not long ago restored to perfect health after a trip abroad, the board of governors of the museum, the county supervisors, the museum trustees and the patrons' association, celebrated the event by commissioning the artist to paint the director. The result, a joy in color and in decorative arrangement, was a "museum picture."

As well as being a compliment to the painter, the presentation of the picture marks the seventh year of Dr. Bryan's service to the museum, and it expresses the appreciation of the city for his devotion, with so much success, to the work of expanding and upbuilding the museum and extending the people's cultural facilities.

The portrait is a penetrating characterization of the subject, and it likewise presents the color and the beauty and even the

geographical characteristics of the region which benefits by his work. The theme is floral and tropical, and the background shows a sail-dotted and opal-tinted bay with distant headlands. It is Dr. Bryan and Southern California.

Within the last year Dr. Bryan has acquired a distinction that is unique, but which Los Angeles is not likely to emphasize. He is the only person in history to reverse the usual process and leave Southern California for the benefit of his health.

Buys Modernist Paintings

Dr. Karl Lilienfeld, president of the Van Diemen Galleries of New York, dealers in old masters, while recently in California purchased for his private collection three modernist paintings through the agency of the Oakland Art Gallery. They were "Girl of Naples" by Jawlensky, "In Blue" by Kandinsky and "Harbor" by Lyonel Feininger, all members of the "Blue Four."

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In the Romantic Realm of the Antique

When Teniers Became a Poet of Peasants



"May Feast," Tapestry by Van den Hecke after a Cartoon by Teniers. Brussels, XVIIth Century.

In an exhibition of Gothic, French, Flemish and other art being held during April at the galleries of Seidlitz & Van Baarn, in New York, is a set of four tapestry panels of the seventeenth century woven by the famous Van den Hecke after cartoons by the even more famous Teniers. These carry one back to the romance of the past and to the grandeur of the great halls they were made to adorn.

The panels are all large in size, none being less than ten feet high. "The May Feast" is 10 by 13½, and the others all measure 11 feet in height. They are "The Inn," "Fête Champêtre" and the "Groente Market." All are marvels of color. The

figures in the foreground glow with warm, bright tones in a harmony impossible to produce in these days, while the blue, misty distances are filled with poetic suggestion. Only Teniers ever depicted peasants dainty and expressive of pure joy as these. The characters have such grace that they were fit complements to the ladies of the drawing rooms they have adorned for 250 years.

When the ateliers of Flanders had fallen into the production of coarse, ill-drawn, poorly colored hangings, the coming of Van den Hecke helped to restore the old traditions and re-establish Brussels in her former place in tapestry weaving. Under his inspiration the ateliers of Brussels even rivalled the works of the Gobelins under Louis XIV.

Perhaps the most satisfying element of beauty in each of these four tapestries is the dreamy, misty distance, provocative of delightful fancies, the opalescent light seeming to weave a spell over the distant scene.

Furniture in Latin Countries

"The Practical Book of Italian, Spanish, and Portuguese Furniture," by Harold Donaldson Eberlein and Roger Wearne Ramsdell, is published by the J. B. Lippincott Company, New York, at \$10. It is the latest of the Lippincott series of "Practical Books for the Enrichment of Home Life."

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"Sentimental Silver"

The Newark Museum announces an exhibition of those "old bits of sentimental silver known as pomanders, vinaigrettes and scent boxes." Examples from 1640 to 1850 are included.

At the same time the *Transcript* says that a collection of eighteenth century scent balls imported by Frederick T. Widmer of Boston shows the clever workmanship that the silversmiths put into them. In each is a grill, delicately pierced and chased, designed to hold in the box the spices or other sweet-smelling substances. The exteriors are of varying degrees of elaborateness. They are decorated with chased or applied ornamentation and sometimes with enamel. Most of the specimens in this collection are rectangular in form, though one is egg-shaped, and others have been known globular and resembling an orange. As things to collect, scent balls or vinaigrettes, especially the early ones, are a pleasant form of diversion, says the *Transcript*.

Opens Gallery for Fabrics

The firm of Carvalho Brothers, recently dissolved, was known as "the House of Old Fabrics." For many years Pedro Castro was associated with the firm. He has now opened an establishment of his own at 762 Madison Ave., New York, where he specializes in old Portuguese, Spanish and Italian silks and other antique fabrics of the 15th to the 17th century.

Goes to Europe for Chandelier

Mr. W. H. Gilmore of the Esmond Gallery, Lexington Ave. near 78th St., New York, heard of a Waterford chandelier with a spread of 48 inches in an old mansion in Lancashire, England. He has gone to England to obtain that and other decorative objects of the 17th and 18th centuries.

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In the Romantic Realm of the Antique

A Gift of Glass

Julius Rosenwald, head of Sears-Roebuck, is Chicago's Maecenas. He has given to his fellow citizens everything apparently except good government. His latest benefaction is a gift of half of the famous Musham collection of glass to the Art Institute. Readers of THE ART DIGEST will remember that this collection was bought in Germany jointly and equally divided between the Metropolitan Museum of Art and the Chicago Art Institute. The Metropolitan showed its half in January. Now the Art Institute has put its treasures on exhibition and has made known the donor's name.

The Rosenwald collection, says the Art Institute, is "equal in importance and quality to the famous collections in the great museums of London, Vienna and Berlin. Beginning with examples that show Roman influence, it brings glass down to modern times. It is rich in Dutch, German and Bohemian specimens, which are mainly designed for the practical glorification of Bacchus.

Marguerit B. Williams wrote a saga about the collection in the *Daily News*. "It seems," she said, "that the fine art of drinking (assuming that it ever existed here in America) is passing into the realm of song and story, the kingdom of the enchanted past that glitters ever more brightly as it recedes. Certainly the academic interest in drinking goblets, beakers and what not is superseding even the vogue for old faience and silver. So goblet conscious are we becoming that our old families are sending their heirlooms of pre-Volstead days to the art museum, and even the 10-cent stores and soda fountains are providing us with new and charming colored goblets.

"In the Musham collection that Julius Rosenwald has just presented to the Art Institute any lurking sentimental interest in these drinking glasses is greatly intensified by the craftsmanship they display. What a leisurely epoch was this that could father these fragile goblets with their delicate gold etchings and illusive cupids and woodlands! The story of German, Dutch

A Rhages Bottle from the Royal Palace

Among the recent acquisitions of H. Khan Monif of the Persian Antique Gallery, New York, is a pottery bottle dating from the eleventh century. It was excavated from the royal palace of Rhages, ancient capital of Persia, which was destroyed during the invasion of the Moghuls in 1221. The pear-shaped body has six panels in cobalt, alternating with lustre, and each panel has a finely executed decoration of a seated sphinx, each differing from the other.

A Persian miniature, done about 1500 by Abdullah, is another acquisition. It depicts Majun, a legendary hero, living among the animals, whose friendship he prefers, because of a broken heart, to that of human beings.

These two works are included in an exhibition now being held at the gallery.

Without Discrimination?

Some day the inartistic productions of the nineteenth century will be collected just as the Currier & Ives prints are now, fears a writer in the *Boston Transcript*, "or as the ugly products of the latest years of the Sandwich glass factory are gathered. Meanwhile we rejoice that we have gone a step or two beyond that kind of 'art,' and we hope that future generations of collectors will have more artistic discrimination than the present."

and Bohemian glass is told pretty graphically here in these old beakers, pokols and goblets."

"World's Fair Period"

The National Museum in Washington has received from various sources offers of "antique" clocks made to be sold on the famous Midway of the World's Fair in Chicago in 1893.

These clocks were queer-looking creations of wood, and were retailed at \$2.50 each as "souvenirs." The faces were embossed with a picture of Columbus and the date 1492. Children or grandchildren of the purchasers have discovered them in attics or old barn lofts and, thinking they were made in the time of Columbus, have sent them to the museum. A man in Arkansas sent one with a valuation of \$10,000. The clock was returned with a diplomatic letter and a valuation of \$10.

Tracing the Vogue at Auctions

When the sales at the Hotel Drouot in Paris are regularly followed it can be seen how certain things are sought in preference to others, Georges Bal, art critic of the *New York Herald of Paris*, points out. Objects much in favor at present are 18th



Persian Pottery Bottle. XIth Century.
Courtesy Persian Antique Gallery.

century chairs, settees and arm-chairs, particularly of the period of Louis XV and the Regency. This popularity, which is extended also to tables and desks of small dimensions of the same date, must be attributed to the smaller size of modern apartments.

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In the Romantic Realm of the Antique

Cleveland Acquires Roman Sarcophagus Telling Orestes' Story



Roman Sarcophagus of the First Century A. D. Narrating How Orestes Avenged the Murder of His Father, Agamemnon.

A richly sculptured Roman sarcophagus cut in the first century A. D. from Pentellic marble has just been added to the classical collection of the Cleveland Museum of Art. On the front is carved in high relief a representation of the tragic moment when Orestes slays the usurper Aegisthus and his mother Queen Clytemnestra, the joint murderers of his father Agamemnon, hero of the Trojan war. Orestes and his youthful friend Pyl-

ades are seen as they stand triumphantly over the bodies of the false king and queen. The furies who sleep at the tomb of Agamemnon are at the left.

Two other episodes are carved at the right. Near Orestes the aroused furies with torch and serpent approach from behind a drapery as Pylades snatches the royal mantle from the usurper's throne. At the extreme right one of the furies sleeps at the shrine of

Delphi, where Orestes has sought and found means of atonement. He steps over her recumbent body as he sets forth upon his journey of expiation.

The cover is in the form of a low pitched roof with a raised panel on the front flanked at each end by satyr masks. On this panel are carved four reclining female figures between which hover little Cupids, forming an exquisite pattern of flowing lines.

America's Heritage

The reawakened American consciousness of the possession of beautiful art and decorative objects from early days has not been better expressed than it is by Dorothy Graffy in the *Philadelphia Public Ledger*. In telling of developments in Annapolis, where the ancient charms of the city are being revived, she sees the larger significance of things:

"In small towns as well as large cities this effort to salvage the arts of the past and to use those arts as a foundation for the culture of the present and future grows

more and more obvious.

"And so the ball is rolling from the museum into the street; from the street into a man's office or a man's home; into his consciousness of art and his appreciation for his own land's past accomplishments—a healthful, vigorous ball of thought that has done much and will do more to halt the American's depreciation of his own achievements and his worship of the past from overseas.

"In New York this reawakened consciousness of an American self has found expression in the American wing of the Metropolitan Museum; in Philadelphia it is finding outlet in the Colonial chain—a magnificent series of buildings fortunately situated in Fairmount Park—the residences of noted personages well adapted to reconditioning for museum purposes."

She pays a tribute to Thomas Jefferson as an architect, and tells how he planned and superintended the building of the University of Virginia, and planned and watched the growth of Monticello, and no one has ever desired that these places be modernized. And now Annapolis is doing all it can to restore its early charms:

"The handsome room in the old Maryland State House where Washington resigned his commission as commander-in-chief of the Revolutionary armies—a room richly, if somewhat ponderously decorated

with balcony and carvings and impressive niche before which doubtless the Revolutionary patriots stood to deliver their addresses—fell prey to the desire for new things. It was 'modernized.' Its balcony was torn down; its niche covered. But in Annapolis an old man who knew nothing about architecture, but who had affection for what had once been the dignity of that room, salvaged the fine old balcony columns, and when, years afterward, the movement toward restoration began to stir in the thoughts of men, the columns resumed their rightful stand, and the room today is a reconstruction of its original self."

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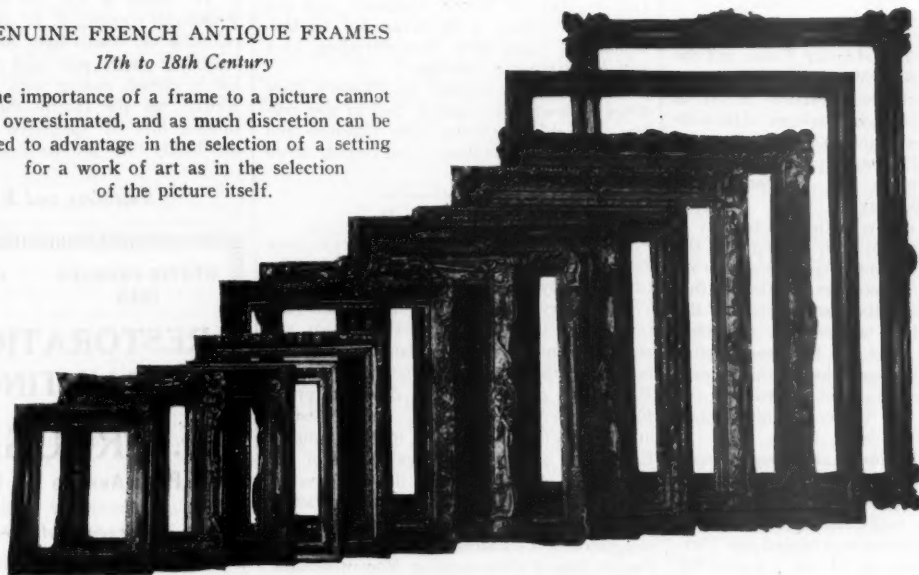
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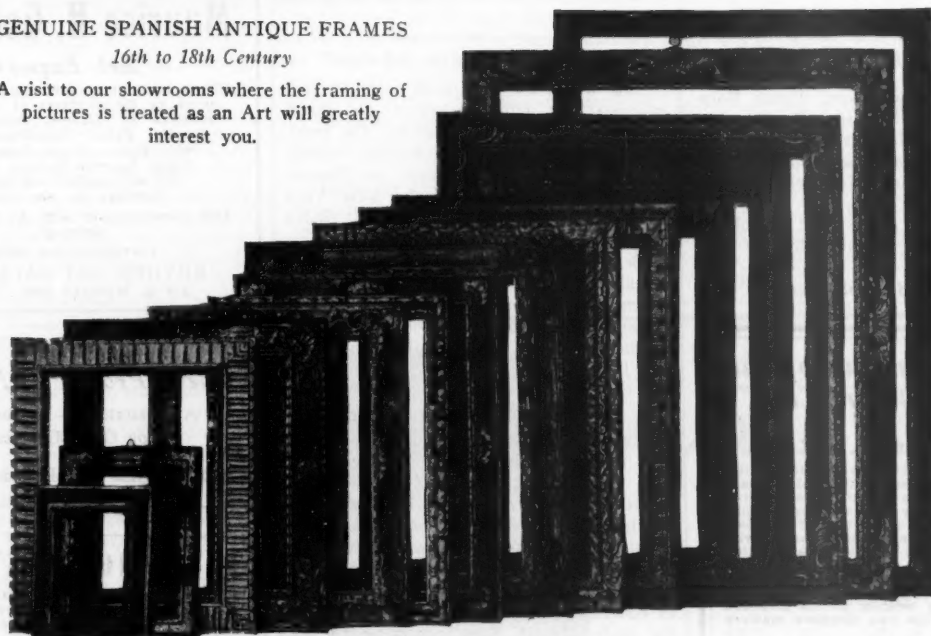
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The News and Opinion of Books on Art

Praise for Pijoan

Reviewing the third and final volume of Joseph Pijoan's "An Outline History of Art," C. J. Bulliet in the *Chicago Evening Post* gives him high praise, especially for the selection of pictures to illustrate it. As Bulliet has been called "the militant modernist" among Chicago critics, in allusion to his championship of painters of the present era as opposed to those of the past, this is worthy of note.

In previous issues THE ART DIGEST has quoted from the *Los Angeles Times* and the *Illustrated London News* concerning the great work which the professor of art at Pomona College, Cal., has written. His wide and varied career began in Spain, where he was born. The *History* is published both by Salvat in Barcelona and Harper's, New York. Mr. Bulliet says:

"An example of the author's keenness is the inclusion among sixteen Raphaels of the 'Venus.' Whole volumes have been done on Raphael without so much as mentioning this picture—just an endless succession of the Madonnas he turned out with the monotony of Corot's trees. And yet, how much better would it be for the reputation of this painter could all the Madonnas be thrown into the ash can and only his 'Venus' and his portrait of 'La Fornarina' be saved.

"It is of considerable local interest to note that in the 'Modern' and the 'Impressionistic' sections of his book Pijoan draws heavily on the Art Institute collection for his illustrations. Among pictures reproduced are Fantin-Latour's portrait of Manet (one of the finest portraits by any master of any period the world over, and reproduced in many books); Sargent's portrait of Mrs. Dyer, one of the best things he ever did, and his portrait of Mrs. Swinton, one of the worst; Inness' 'Moonlight,' Gauguin's 'To Burao,' Van Gogh's 'Yellow Room,' Henri Rousseau's 'La Cascade,' Matisse's 'The Daughter of the Artist,' Utrillo's 'Street Scene,' Picasso's 'The Guitar Player,' Modigliani's 'Double Portrait' and Mestrovic's 'Marko Marulic.'

"A general survey of the three big volumes of Pijoan's 'History,' which, by the way,

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abundantly bears out the publisher's claim of being 'the simplest, ablest and most complete in the field,' will disclose a fact that will astonish any art lover except the 'specialists.' To most of us Art starts with Michelangelo and Leonardo, with a little background of Giotto and Cimabue, and comes importantly through the Renaissance and down to the present day. Before that is the Dark Ages, with not much doing, and back of that a few vivid flashes, like the Golden Age of Greek sculpture and the Egyptian builders of the pyramids. Of late, China and Japan have been intruding, as a sort of extraneous side-line.

"But only one volume of Pijoan's huge three is devoted to regular 'art' in this outline—the third, starting with Cimabue and his immediate forerunners, and coming down to the present."

Treasures of the Past

The London *Sunday Times* finds extremely readable "The Glamour of Near East Excavation" by James Baikie, F. R. A. S. (Seeley Service 10s. 6d.). "The reconstruction of the past in which archaeologists are engaged is more romantic than any treasure-hunt; and the emotion of that romance Mr. Baikie has caught and set down in print. Egypt, Assyria, Babylonia, and Palestine are the regions dealt with in this volume. Egypt—an acquired land, and a gift of the river—has, of course, been the objective of tourists for more than 2,000 years; a letter on papyrus is still extant, in which an official in Alexandria warned an official in the Fayum that a globe-trotting Roman senator was on the way, for whom he was advised to prepare offerings to throw to the sacred crocodiles!"

Oriental "Decorative Motives"

"She writes not only with authority and exactness but with conciseness and charm and, to her great credit, avoids the sentimental nonsense and philosophical ravings common to most Westerners on Eastern topics," says the critic of the New York *Herald Tribune* of Katherine M. Ball's "Decorative Motives of Oriental Art" (New York: Dood, Mead & Co., \$15). The book is called "an absorbing and unique work which, for the first time in popular language, explains the origins and evolution of the decorative emblems of China, India and Japan."

Presents the Art of Scythia

Scythia is a name given vaguely to the vast district north and east of the Black Sea, the Caspian, and the Sea of Aral. "Scythian Art" by Gregory Borovka, with 74 plates in collotype (London: Benn, 21s.) is chiefly of interest to archaeologists. The "animal style" of the Scythians had a decisive influence on Chinese art, and helped to condition the barbaric art of Europe in the early Middle Ages, according to the London *Sunday Observer*.

A New Guide Book on Art

A new kind of guide book on art is "The Great Painters in Relation to the European Tradition" by Edith R. Abbot (New York, Harcourt, Brace & Co., \$5). The *American Magazine of Art* says the author is "too wise

to repeat old tales or to treat the works of artists categorically," and that her book "has opened the doors of understanding and paths of pleasure to countless persons." There are 300 illustrations.

Bailey in "Old Spain"

Vernon Howe Bailey has written, and illustrated with 48 water-color drawings, "New Trails in Old Spain" (New York: J. H. Sears & Co., \$3.50). The Boston *Transcript's* critic, F. B., finds that the enchanting old towns have been recreated delightfully with pen and pencil. A long list is named, ending with Barcelona, from which "we see faintly the Balearics, like shining bits of splintered jade tossed on the darkly blue Middle Sea."

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The Art of Greece

The influence of Greek sculpture on the art of other peoples is the theme of "Later Greek Sculpture" by A. W. Lawrence (New York: Harcourt & Co., \$7.50). No important country, Oriental or Occidental, seems to have escaped this influence. The author's treatment of his subject is praised by the Boston *Transcript* in a review signed "J. B. S." The critic says:

"Having had an exceptional opportunity to study the sculpture in the great museums of the world, Mr. Lawrence presents them from a new viewpoint and he shows the progress made from the time when the conquests of Alexander had afforded Greek art an opportunity of becoming more national. This was the period when Greek art, which was pre-eminently sculpture and architecture, became co-ordinated and more exact in its canons than almost any other period of the history of the world. The people were more homogeneous, more patriotic, and they took an increased interest in the development of an exalted grade of citizenship. This naturally focused in the improvement of the human body, through athletics, particularly professional. Pride in the race developed an interest in perfection of the human body, especially the male, as being the material for military service in times of need. With the waning of the attraction for strong male bodies and in the period of Praxiteles, a preference for the female figure began to be shown, but for some time this new form of art was crude and archaic."

Later, the heavy peasant types of women were replaced by models of a more slender form, just as in the Occidental countries of today, with a tendency to emphasize seductiveness rather than artistic beauty, and Aphrodite became the favorite subject for the sculptor's skill. This, the author says, suggested the "practice that was now formed and has been followed ever since in most countries, of representing a woman's body not in its entirety; the idea was foreign to archaic Greek and to Etruscan art and was born, together with the idea of seductiveness of woman, in the large Hellenistic cities."

Roman arms subdued Greece, but Grecian art captured Rome, and then Etruria. "Greek art and sculpture also had its influence on the Eastern lands, and while it tarried for a time with some effect in Persia and Parthia, it continued through the more remote extremities of the Persian Empire, to Arghanistan and India, where it remained to impress its stamp on Hindu art until as late as the fourth and fifth centuries, when it made a profound change in the art of China, where Buddhist art and sculpture showed traces of its Greco-Indian source of inspiration, and then passed along to be felt in Korea and Japan. Thus

the spring of sculptured art which had its source in Greece overflowed in its world-around course, until it helped to make more fertile and more graceful the art of all other lands."

Katherine Gibson's Book

Legends of Egypt, Greece, Persia, China, and France have been retold in a whimsical and informative manner by Katherine Gibson in "The Golden Bird" (Macmillan, New York, \$2.50). The author is a member of the staff of the Cleveland Museum of Art. While the book is to the child "a means of obtaining cultural knowledge in a readable form," says the *American Magazine of Art*, "it proves to the adult a means of recapturing the romance of childhood." The illustrations in color and in black and white are by Edwin G. Summer.

Richard Bennett's Woodcuts

Number 8 in the series of University of Washington Chapbooks, edited by Glenn Hughes, is "England and Ireland," containing twelve woodcuts by Richard Bennett, with a foreword by Zona Gale. The price is 65 cents. The *American Magazine of Art* quotes approvingly the tribute of Miss Gale: "Above all, with the incredibly simple means at his disposal, Mr. Bennett uncovers that which we cannot name—the light within the light—lying within the humblest flow of form."

Mudejar Art in Spain

The eighth of the series of Bryn Mawr Notes and Monographs is "Mudejar" by Georgiana Goddard King (New York, Longmans Green & Co., \$2.50). Miss King, who is professor of art at Bryn Mawr, explains that the book was written to supply a knowledge of the Mudejar art of the Moors under Christian domination in Spain. This art includes the crafts. The Boston *Transcript* calls the work especially valuable to the student of the history of art.

Book on the Museum Visitor

"The Behavior of the Museum Visitor," is the title of a book by Edward S. Robinson, just published by the American Association of Museums, Washington, D. C.

Modern Art

Not every writer on modern art is given the lime-light by critics. The conservative New York *Herald Tribune* devotes only a quarter of a column to two recent books on the subject, "The Modern Movement in Art" by R. H. Wilenski (New York: Frederick A. Stokes Co., \$5) and "Modern French Art" by Russell Potter (University of North Carolina Press, \$1).

Mr. Wilenski, in spite of his name, is English. He is referred to as a young man "with an abundance of energy and æsthetic ideas. He has, in fact, so many ideas that it is almost impossible to follow him as he races along, building systems, arguing, defining and spinning endless categories. In his first chapters he would persuade the world that modern art is essentially architectural, irreligious, unromantic and symbolic, and hence directly affiliated with the art of the High Renaissance. The reasons adduced are far-fetched, and, at times, ridiculous. The best part of the book is the account of degenerate nineteenth century art in which he exposes, with admirable logic, the pernicious influence of naturalism and photography."

College professors, it seems, can't help being academic, even when they champion modern art. Mr. Potter's book is dismissed as "a primer for neophytes." It consists of a series of "topical suggestions drawn up in the academic fashion and dealing with the development of French painting from Delacroix to Matisse—a few stimulating professorial remarks, a quiz on Cubism, collateral reading, etc. It is unfortunate that Mr. Potter, in his enthusiasm for modern art, should have recommended as textbooks a number of works which are fallacious, superficial and misleading."

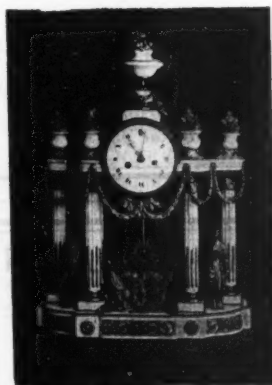
A Bibliography of Museums

A bibliography of museums and museum work compiled by Ralph Clifton Smith and comprising 300 pages will soon be published by the American Association of Museums, Washington, D. C.



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What the Critics Say of the New York Season

Charles Burchfield, water colorist, he who is the Sinclair Lewis of "the American scene," got more space from the critics than any other artist exhibiting in New York in the last fortnight. It gave the writers a chance to display their powers of description, and a chance to speculate on the future of American art. Here is a description from the *Post*: "Railway siding, boggy marshland, horrible examples of suburban American architecture and weather-beaten old houses hanging grimly on to their bleak strips of fenced-in yard." The *Herald Tribune's* reaction was: "The most characteristic thing about Burch-

field is his conception of life devoid of all pretense and show. He is cold to the point of frigidity to any subject or mood that suggests the quality of mere charm."

The *Brooklyn Eagle* said: "The village store on a broiling August day, the hybrid architecture of a typical small town, back yards and empty lots are given either a touch of humor or in their stark statement of life a quality of dignity. These are some of the ingredients which go to make up the pattern of American provincial life. In their way they are as picturesque and typical as tiled roofs and cypress trees are typical of Italy or thatched roofs and cab-

bage fields of France. To his original and personal viewpoint there are added his technical facility, his dramatic sense of design and a curious tonality which increases in vigor and also subtlety with every succeeding exhibition."

These three excerpts lead us very nicely to the deeper consideration of the *Times* and the *Sun*. The former begins by quoting a Frenchman who "was saying the other day that Americans must inevitably despair of developing a native idiom in art unless they are willing to try working out some new form of symbolism; unless they turn to abstractions—lacking, as Americans

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do, a primitive racial root in the Western Hemisphere. Maybe so. Still, there is arguably a good deal of hokum in this talk of pure racial strains. Whence sprang France? And Germany? And England? Time seems to be the alchemist that can most cunningly weld a nation into a mold of self-realization, outside which the chaos of origin blurs with forgetting."

And then the *Times* takes up Burchfield and says that he "sits before the American scene and asks naught more absorbing in the way of entertainment. . . . An empty cornfield proves to be not empty at all, but quivering with the naked forces of life, and dull streets are instinct with majesty; yet so versatile is the genius of this scene that what is naked may suddenly appear clothed in lyric loveliness, while majesty dissolves in the broad, warm smile of satire."

Henry McBride in the *Sun* is of the same mind, puts it even stronger. "The vast majority of painters in this country learn their trades in Europe and by so doing turn themselves into little Europeans," he says. "When asked about it the Europeans say: 'Yes, they paint very nicely, almost as nicely as we do ourselves.' But they let it go at that. That do not take the trouble to learn the names. It is simply appalling to a patriotic American, when meeting Europeans of average cultivation, to discover how vague that cultivation has been in regard to American art. Obviously this is a situation that must not continue."

The critic continues by saying that he is willing "to cling to Albert Ryder and Thomas Eakins and Winslow Homer through any amount of snubbing from foreign quarters," and passes on to Burchfield, "one hundred per cent. American," who "has breadth of view, a vehement utterance and so personal a manner that his name, as the French say, has almost 'passed into the language.' When you say of a

scene in nature, 'It is a regular Burchfield,' everybody knows what you mean."

Mr. McBride traces the evolution of Burchfield from hate to poetry: "I don't know what his actual training has been, if any, but it is clear that he has a great natural gift for self-expression and that he patterns after no European models in painting. In the first two exhibitions by this artist in New York, now some years

ago, he agonized over the rural background in Ohio, against which he was forced to live. There never were published more vicious protests than these. They reminded many people of the 'songs of hate' that were so much in vogue during the early stages of the great war. But hatred, it seems, can make a man just as eloquent as love, and New Yorkers discovered that Burchfield's ennui in Ohio—that's a mild

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word for it, though,—was expressed eloquently.

"No one who saw, to take an instance, the picture of the railway signalman's sentry box, standing, gaunt and unadorned, beside the appalling straight railway track, would be apt to forget it. There was at first the shock of seeing such a hard theme offered in the guise of æstheticism, but gradually the symbolism of the community that the fates had passed by remorselessly, made itself felt—and it was recognized that the new man, Burchfield, was something of a poet as well as a satirist."

* * *

Joseph Pollet held his second exhibition of the season. His new canvases, presum-

ably painted since he provided a show in the autumn at the Downtown Gallery, occupied two rooms at Dudensing's. The critics gasped at his industry. "As ambitious as he is daring," said the *Herald Tribune*; "ambitious and energetic," said the *Sun*, and "an ardent painter, who occasionally eats and sleeps," said the *Post*. The critics scolded a bit, while admiring certain qualities in his landscapes, portraits and nudes, especially the former. "He has a technic that appears to be impetuous," asserted the *Sun*; "it drifts into roughness occasionally, but on the other hand it charms at times with undoubted spontaneity." "The fragrant lyricism of his charming early spring landscapes," declared the *Times*, "gives way

to an uncompromising realism in the figure subjects; here there is not the slightest concession to prettiness."

The *Post* was the most sympathetic: "The exhibition is alive, surprisingly alive. There is no formula or rules. It just comes off excitedly from that broad brush full of pigment that you can almost see slashing across the canvases. Landscapes, portraits or figure paintings, there is nothing arid or trite in the whole lot. The color is good, especially in the landscapes that have a rich, juicy quality that makes them delightful.

"Nobody would accuse this artist of aping any one else, of having been abroad so long that he paints like a foreigner, or of any of the other things that are often hurled at



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young painters, whether deservedly or not. . . . Technique may be acquired; indeed, Mr. Pollet is acquiring it rapidly. . . . One can only hope that he continues to find such stimulus in the world around him as his powers of recording it grow."

After announcing that Joseph Stella is holding an exhibition, the *Post* remarks that "it is well that he does hold it, for otherwise it might burst out upon an astonished Fifty-seventh Street. For when an artist of Mr. Stella's exuberance fills a gallery with his work, there is something going on like the stars and the sun and the moon singing together, with a few constellations thrown in for good measure. His paintings continue to grow larger and if possible contain a greater amount of ornamental detail carried out in bold primary colors. Unabashed reds and blues and greens, oranges and yellows that seem stark enough when viewed detachedly (if one can) go into sumptuous color schemes that suggest that Mr. Stella ought to be doing mural decorations on a big scale for a ducal palace or some vast church, where all this color and sharply defined intricacy of design would come into its own."

The *Times* started with a long preamble about the concentrated and poignant smell of jonquils in the spring, and implied that some such overpowering sensation had got hold of Stella and started him upon an unchangeable course, leading to color of "singing purity." "Mr. Stella, Italian of origin and American by naturalization, expresses himself, as it were, through the peculiarly soft and stimulating clarity of air he breathed when a boy."

The exhibition, composed of landscapes, still life decorations and religious themes,

is mainly a result of the artist's recent prolonged stay in the land of his birth. It was the Madonna subjects that especially interested the *Sum*, which thought that "the Renaissance that produced what we all now regard as the world's greatest treasures in painting would readily enough have found a place for Joseph Stella," and that the

difficulty now is that his religious paintings have the "shiny-newness, the rawness, of peasant art."

The *Herald Tribune* thought the new paintings by William Glackens—some of them Seine subjects—at the Kraushaar Gallery "the expression of an unmistakable



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power of observation and of a certain manual facility. But the latter never shakes off the suggestion of a derivative origin; one feels always that Mr. Glackens paints as he does because Renoir painted before him. He is skillful. He is pleasing. There is agreeable color in his pictures and sometimes in his landscape impressions he reaches a stimulating degree of merit. There remains in the spectator's mind a craving for a more original mode of attack, for a key more personal. It persists despite the unquestionable freshness and vitality of what Mr. Glackens does."

But the *Post* thought there was "much less of the palette that has caused people to dub this painter's work 'Renoir-plus.' It is very little of Renoir and much more of the 'plus,' which I take to be the artist, himself. The feeling for his medium, the knowledge of its possibilities, the sheer joy in working in it and the ease with which its technical problems are solved accounts in part for the fact that one feels so much of the painter has got into his work—a feeling that always makes for vitality and interest."

Marcel Duchamp painted "The Nude Descending the Stairs," which was the main sensation of the shocking Armory Show of 1912. His older brother Jacques, a lawyer, took up painting and adopted the name of the old French poet, becoming Jacques Villon. And then another brother, Raymond, a doctor, taking up sculpture, became Duchamp Villon. Marcel Duchamp and Duchamp Villon are already well known in America, and now Jacques Villon has been

given a retrospective exhibition at the Brummer Gallery.

This artist, through the long years when cubist paintings did not find buyers, was able to stick to his favorite style because of the great success of his engravings. Cubist after cubist deserted, but Jacques Villon remained true. When connoisseurs finally began to buy he still remained faithful. He is a cubist still, a cubist colorist, but he has developed the method to suit his need, and those who love similitude can find plenty of it.

The New York exhibition was a financial success. Sixteen works were sold on the first day. One of them, "Louissette," sold to a Toronto physician, is described by the *Times* as follows: "This is a portrait, very original, very striking. It is perhaps the most sensational picture now on view in New York. What makes it so striking? In general, its strength, its poise, its quality of trance-like relaxation; specifically, the use of heavy black lines about the eyes and neck. These lines might have been applied by a finger dipped in paint."

Walter Pach, an old friend of the brothers, wrote the introduction to the catalogue. The *Sun* called Villon's work "joyous in color, genuine in feeling and modest in pretension." The *Post* said: "There is something very gay and something very tender in this work with its play of beautiful tones and intensity of expression." The *Eagle* praised the color and "tender lyrical quality" and added: "It seems as if he adhered to the austere formula of cubism for the same reason that a poet chooses the sonnet form to see how much can be

said in prescribed style form."

The *Times* did not think that Dionysus would dance very much to "the piping of Alfred Maurer (shrill and not very expertly dissonant) at the Weyhe Gallery." The critic sketched the artist's career, saying he long ago graduated from the National Academy, and had received in his time a great many medals and prizes. He knew how to draw. Then he took up the Matisse formula. "Although the Academy may be, for the most part, terribly tame, a painter must be terribly exciting to get very far as a rebel;" and the *Times*, searching for something exciting in the exhibition, said it failed to find it.

The *Herald Tribune* was more complimentary: "Mr. Maurer is known particularly for his inimitable studies of children, which he paints according to a kind of formula. Although he has enlarged his repertory a little so that it includes some recent nudes and a large self-portrait, he has really enlarged his range but little. One of the most commendable qualities he has is a feeling for color. He manages it so that it glows with the richness of enamel, putting it to the service of his quaint ideas with flowing precision."

The painter Charles Demuth by writing an introduction to the catalogue of the Peggy Bacon exhibition of satirical pastel portraits at Stieglitz's Intimate Gallery made himself the most quoted critic of her work. All the writers took slices of his panegyric. In it he asserted that Miss Bacon's portraits could hang beside portraits

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by Cranach, Breughel and Sharaku. "A completeness is attained," he says, "bordering on ruin; after she has passed, there is little left to do."

The Brooklyn *Eagle* said that Miss Bacon (who is Mrs. Alexander Brook) "has a feline scratch." And who are the scratched ones? A group of other artists—Kenneth Hayes Miller, Louis Bouche, Robert Livingston, Carl Van Doren, Louise Hellstrom and Charles Sheeler. "Certainly they have the authority of being likenesses," said the *Eagle*, and the portrait of Miss Hellstrom: "This is terrible—the more so because it is so suggestive of the personality which inspired it and yet it resolves itself into nothing much more than an ape-like rouged mouth. . . ." Miss Bacon obtains her caricature "by an overemphasis on all the essentials of character rather than by an exaggeration of one dominating quality, which is the more usual method."

The *Sun* emphasizes that these "mocking portraits" come out of the American scene, the same as the "mocking landscapes" of

Burchfield. "They used to say that Americans didn't like satire, weren't up to it. They said it took poise and a certain amount of age and experience. . . . If Miss Bacon escapes alive from her exploit I should say that the fact is proved that we now have poise. Her satires are straight from the shoulder. There has been no restraint whatever."

* * *

Katherine Schmidt (Mrs Kuniyoshi) held an exhibition at the Daniel Gallery. The *Post* said that while the artist still showed "traces of Kenneth Hayes Millerism and occasionally of the Kuniyoshi palette," she "seems to have grown quite steadily and triumphantly into her own." After speaking of the "power and beauty" of "Still Life," the critic said: "Each accent of color, each detail of linear pattern or spatial design contributes so definitely to the harmony of the whole canvas that it is a real joy to behold. It is strange that in this purely formal arrangement of subject matter more

esthetic emotion seems to get through than in the landscapes or figure paintings."

The *Sun* said Miss Schmidt seemed to be on the brink of a change in style. "Her very latest compositions have a clearness of vision that is astonishing," the critic wrote, and he also praised the "Still Life."

* * *

Prof. Arthur Pope of Harvard filled two galleries at Wildenstein's with his water colors, one room being devoted to his Alpine impressions. This room the *Times* called "a masterly bit of hanging, the walls being about equally divided between the sketches of peaks and remote passes, massed in cold harmonies, and the blazing color of foliage in the lower valleys."

The *Herald Tribune* said these water colors "insist upon the force of Whistler's

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dictum, that the true artist is known by what he omits. Prof. Pope is delightful in his choice of the paintable episode and his adjustment of that to the exigencies of the rectangle. . . . He gives you both truth and charm."

* * *

The *Times* said of Walter Tittle's water colors of the fishing country at Marie Sterner's that "blurring his colors into one another, the artist strikes rich color chords which reverberate in endlessly varied harmonies." The *Sun*: "He employs plenty of water with his pigments and takes every advantage of the way tones flow into each other and yet knows how to stop short of confusion and put in crisp accents where necessary. It is always astonishing to see how much those accomplish in this medium who humor it."

* * *

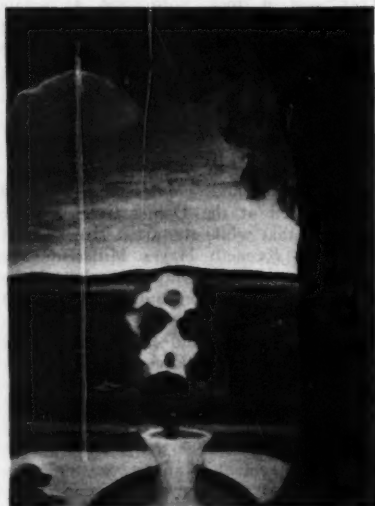
The critics scolded John Whorf, Boston water colorist, for "bigness" in his exhibition at Milch's. The *Post* said "the design seems in some way inflated to an abnormal size for the theme. The quality of Mr. Whorf's early work seems ebbing out in this exaggeration of size and uniformity of chromatic effect."

The *Sun*: "Mr. Whorf has studied the dazzling technic of Sargent and wishes to dazzle himself. The difficulty with dazzling, especially when indulged early in life, is that it prevents the artist from listening to the natural inclinations of the heart and mind, and hence accumulating an authority that fits one to compete with the mysterious problems that nature places before one. Following the brushes is not so important as having the brushes follow you. But in the meantime Mr. Whorf is undoubtedly dexterous."

* * *

George Elmer Browne, who exhibited at the Grand Central Galleries, "sees his subject pictorially and has an instinctive feeling

Independents of Two Cities Hold Shows



"Lamplight and Nightfall," by Duncan Phillips.

Washington has held its second and Philadelphia its first annual "no-jury and no-prizes" exhibition by the Independents.

At the capital 300 paintings and sculptures were shown at the Draper House. The exhibition was hung just like its big prototypes in Paris and New York, which resulted in conservatives and progressives be-

ing placed side by side to the increased benefit of both, as Ada Rainey put it in the *Washington Post*. She called the show "tremendously stimulating" and "one of the most thoroughly significant exhibitions that has ever been held here. . . . When there is controversy in art there is life and growth."

The show had one surprise, for in it Duncan Phillips, collector and philosopher of art, founder of the interesting Phillips Memorial Gallery, which is "a collection in the making," appeared for the first time as an artist. He showed three pictures, one of which, herewith reproduced, was described by Miss Rainey as "emotionally delightful." His wife, Marjorie Phillips, is an artist who has won critical recognition.

The Philadelphia exhibition of the Independents struck Dorothy Gaffy of the *Public Ledger* as containing "nothing very new, nothing very startling." She was of a mind that what the young moderns of that city "would have us consider original is merely the result of wretched craftsmanship. . . . Suppression, however, is not a cure for enthusiastic inexperience. It does, in fact lend glamour to a cause. Let us give free rein to our art radicals, and perhaps with their aid we may yet bring back to the exhibition galleries the thousands of men and women who long since lost interest in the work of artists because the works they were permitted to view bored them beyond the limits of endurance."

for composition," said the *Herald Tribune*.

"Some special consideration is due to the artist who, in his search after the picturesque, uses discrimination and seeks to develop the really piquant motive," said the critic. "Mr. Browne has been traveling in

Spain and Italy, where buildings alone touch the imagination. He knows how to seize the romantic glamour of high-piled structures, or of an ancient bridge, and he heightens it by giving it an investiture of rich, really handsome color."

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A Review of the Field in Art Education

Summer

Of all the alluring prospectuses of summer art schools the one sent out by Frank Allen's Boothbay Studios is probably the most alluring. The sketches that illustrate it have the genuine tang of romance. And there is "poetry," too, written by one of the faculty, May Robinson, who is supervisor of art at Washington, Ind. It takes the form of a class song and the chorus is as follows:

*Hurray! Hurray! for old Boothbay!
Boats in the harbor, pines along the way!
Baked beans, brown bread, huckleberry pie!
You must go to Boothbay before you die!*

The first stanza swings like this:
*On the stern and rockbound coast of Maine
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ATHENS, OHIO

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A "feature" class in advanced water-color landscape sketching was introduced and conducted last summer by Prof. Montague Charman, formerly of London, Eng., and now identified with the Art Faculty at Syracuse. Classes in out-door sketching will be conducted this coming summer and will consist of advanced oil painting from the nude and costumed model and landscape sketching in oil and water-color, with Prof. George Hess and Mrs. Ruth Lee in charge.

Course in Ohio Changed

Ohio University, Athens, Ohio, has a four-year course in art leading to the degree of B.S. Next year students who wish to prepare for commercial art instead of teaching may complete the art work in this course, substituting additional courses in art and academic subjects for professional work in education and psychology. The commercial art is divided into poster advertising, in charge of Miss Bermann Klemm, and interior decoration under the direction of Miss Edna M. Way.

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American Art Schools

Syracuse University

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From Ashes

The familiar legend of the phoenix arising in new beauty from the ashes of its former self has never been better exemplified than in the experience of Belhaven Art School, Jackson, Miss., whose furnishings and equipment were destroyed by fire on August 6, 1927. The outlook was dreary, as the lost materials represented many years of hard work.

Friends have rallied to the rescue, however, and through their many and varied gifts, and the unceasing efforts of Miss Bessie Cary Lemly, the director, the art school has been almost entirely refurnished with pictures, casts, pottery, books, etc.

School Adds a Cameraman

The New York Institute of Photography has just added to its personnel Mr. Eric Cederburg, well-known motion picture cameraman and photographic artist of Los Angeles and New York, who has had several years of experience operating the camera for large producing companies.

American Art Schools



DURING its 22nd annual Summer Session (June 25 to Aug. 3), this degree-granting college of the arts and crafts will offer over 30 courses of vital interest to art students, workers in the fine and industrial arts, and teachers of the art and craft subjects. Delightful summer climate.

Write for summer catalog D-3

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School Buys Painting by Native Egyptian



"Le Bain," by G. H. Sabbagh. Courtesy Galerie J. Allard.

There is nothing in this painting to remind one of the art of ancient Egypt. It is typically and completely French. Yet the artist who painted it, G. H. Sabbagh, is a native Egyptian, though a Parisian by adoption.

"Le Bain" was the artist's contribution to the last Salon d'Automne. It is a huge composition, and attracted much attention. It has now been purchased, through the Galerie J. Allard of Paris, by the La France Art Institute of Frankford, Pa., a suburb of Philadelphia. The institute is an art school, founded in 1923.

The painting, well balanced and decorative, and unusually broad in treatment, is representative of a tendency of the young

generation in France to return to traditional art and the classic masters.

Detroit's Joke on Chicago

It is a mean story they tell in Detroit about a large party of Chicago artists led by Dudley Crafts Watson who went to that city to be the guests of the Art Institute and inspect the new museum. The Detroit chief of police is reported to have got in touch with the secretary of the museum and said: "I hear you have a large party from Chicago." "Yes, sir," replied the secretary. "Well, search every one of them and take away all their shooting irons, and if you find any machine guns, confiscate them." Since the most vicious weapon in the party was Mr. Watson's cane, nothing came of it.

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April 9th to May 7th

Portrait Gallery

A new departure is the Portrait Painters' Gallery, established by Thomas J. Gerrity, Jr., at 570 Fifth Ave., New York. Twenty-one of the best known portraitists of America are represented in an exhibition that occupies two galleries. Exhibits will be changed from time to time, and only painters of established reputation will be represented. Artists whose works are on view include the following:

Wayman Adams, Margaret Fitzhugh Browne, Louis Betts, T. Dwight Bridge, C. Bennett Linder, W. H. Cotton, Chandler Ross, Frank H. Desch, Ernest L. Ipsen, William Auerbach-Levy, Raymond P. R. Neilson, Ivan Olinsky, Henry R. Rittenberg, Albert D. Smith, Irving R. Wiles, Gladys Wiles, Fred W. Wright, John Young-Hunter, Sidney E. Dickinson, John C. Johansen and Jean MacLane.

Shows Brett's "Major Andre"

Miss M. R. Nugent is showing at her gallery, 1062 Madison Ave., New York, a portrait of Major Andre by H. M. Brett. The picture is more than a portrait, as it depicts the doomed spy with his guard in prison at Tappan Bay, N. Y., just before his execution. Miss Nugent will soon exhibit silhouette portraits of old families of New York, dating back a century.

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The Great Calendar of American Exhibitions

[Copyright by THE ART DIGEST]

La Jolla, Cal.
LA JOLLA ART ASSOCIATION—
April—Charles A. Fries.

Los Angeles, Cal.
LOS ANGELES MUSEUM—
April 6-May 17—Painters and Sculptors' exhibition; modern East Indian paintings; small paintings, Charles Joseph Rider.
May 1-31—Water colors by Loren Barton, Anne Goldthwaite, Margery Ryerson; bookplates; craft work by Arthur W. Dow Association.

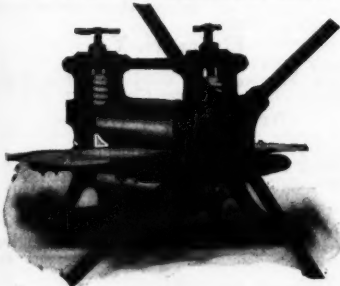
AINSLIE GALLERIES—
April—Franz Bischoff.
May—Landscapes by Leland Curtis.
BILTMORE SALON—
April 16-20—Paintings by Jack Wilkinson Smith and Hans Peap.
April 30-May 31—Old and modern paintings.

FRIDAY MORNING CLUB—
April 15-30—Paintings, Jan and Cora Gordon.
May—Los Angeles Water Color Society.
STENDAHL ART GALLERIES—
April—Joseph Kleitsch, Nicolai Fechin.
May—Armin Hansen.

Oakland, Cal.
OAKLAND ART GALLERY—
April 8-May 6—Free creative work by pupils of Anna Head school.
April 18-May 18—Exhibits from Oakland public schools.
May 10-June 10—European constructionists; paintings by Andre Jawlensky.

Artists' Supplies

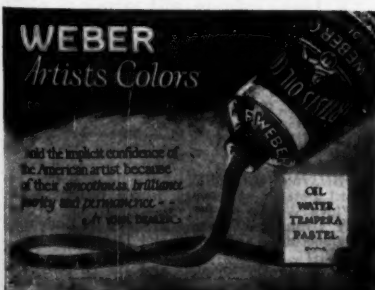
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Pasadena, Cal.

PASADENA ART INSTITUTE—
April—Pasadena Society; tempera by Dorothy Visju Anderson; water colors, C. A. Benjamin; paintings by Gerald Cassidy, Frank Tenny Johnson, Evelyn Nunn Miller, Louis Hovey Sharp; color notes by Nancy Root.
May—Pasadena Society; Jean Mannheim, J. Foster Flint; exhibit by school children.

GRACE NICHOLSON GALLERIES—
April—Paintings, Maurice Braun, Frank Townsend Hutchens, Marie B. Kendall.
May—Mexican landscapes by Aaron Kirkpatrick; block prints by Elizabeth Keith and Bertha Lum; Tibetan portraits, Francis Helps; Jahne collection of Oriental antiques.

San Diego, Cal.

FINE ARTS GALLERY—
May—East Indian paintings (A. F. A.); paintings from Woodstock, N. Y., colony; Gerald Cassidy's recent paintings from Africa; pictures of birds by Hoffman.

San Francisco, Cal.

CAL. PALACE OF LEGION OF HONOR—
April 2-May 13—European section from Carnegie International.
M. H. DE YOUNG MEMORIAL MUSEUM—
March 15-April 15—Oils and water colors by members League of American Pen Women.
BEAUX ARTS GALERIE—
April 23-May 7—Seldon Connor Gile.
CALIFORNIA SCHOOL OF FINE ARTS—
April 20-May 6—50th annual exhibition, San Francisco Art Association.

Artists' Supplies

Hurley Pastel Crayons

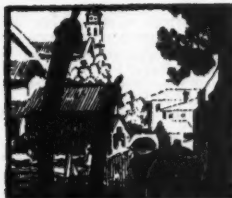
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EAST WEST GALLERY—

April 23-May 10—Water colors, drawings, etchings, Richard Lahey.
PAUL ELDER & C.—
April 30-May 12—Oils, drawings, wood-blocks by Agnes Park.
May 14-May 30—Wood-blocks, Rockwell Kent.
S. & G. GUMP'S GALLERY—
April 16-27—Paintings, Douglass Fraser.

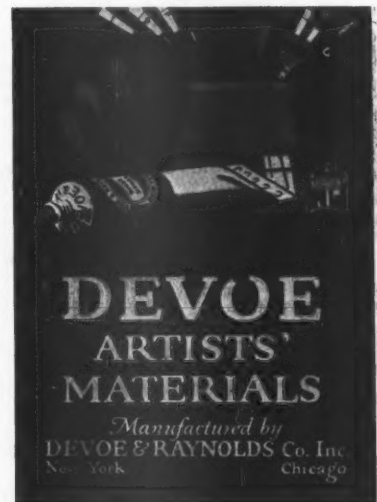
Santa Barbara, Cal.

ART LEAGUE OF SANTA BARBARA
April 23-May 5—Paintings, Aaron Kilpatrick.
May 7-19—Edward Borein's etchings, shown by Francis Bliss.
May 21-June 2—Oscar R. Coast.
COMMUNITY ART ASSOCIATION—
Jan. 9-May 18—Bronzes, paintings, drawings, etchings, etc., by School of the Arts.

Denver, Col.

DENVER ART MUSEUM—
April—Bakst textile designs; French color engravings of the 18th century; paintings by Louis Emerson; antique samplers and lace.
May—Paintings by Richard Lahey.

Artists' Supplies



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Hartford, Conn.
WADSWORTH ATHENEUM—
 April 20-May 5—Loan show of French paintings; Venetian Fete scenes.

Washington, D. C.
UNITED STATES NATIONAL MUSEUM—
 April 7-May 6—Washington Water Color Club's annual.

April 23-May 19—Etchings by Diana Thorne.
GORDON DUNTHORNE GALLERIES—
 April 23-May 12—Drawings and sculpture by Alfeo Faggi; contemporary European color prints.

PHILLIPS MEMORIAL GALLERY—
 Jan-April—American old masters, Inness, Homer, etc., in little gallery; contemporary American painters, main gallery; from El Greco and Chardin to Picasso and Derain, lower gallery.
YORKE GALLERY—

April 16-28—Pastels and etchings by Lucille Douglas, depicting China and Indo-China.

Tallahassee, Fla.
FLORIDA STATE COLLEGE FOR WOMEN—
 April 24-May 6—Southern States Art League.

Macon, Ga.
MACON ART ASSOCIATION—
 April 15-May 1—Etchings (A. F. A.).
 May 15-June 1—Southern States Art League.

Des Moines, Ia.
DES MOINES ASSN. OF FINE ARTS—
 April 3-30—Paintings by Bavarian artists.

Dubuque, Ia.
PUBLIC LIBRARY—
 April—Bentley collection of southern California paintings, shown by Dubuque Art Association.

Chicago, Ill.
ART INSTITUTE OF CHICAGO—
 March 29-May 6—Eighth International exhibition of water colors, pastels, drawings and miniatures; exhibition of contemporary European sculpture.
 May 17-June 7—Fifth annual Chicago architectural exhibition.

CHICAGO GALLERIES ASSN.—
 May 1, into June—Fifth annual members' show.

CHESTER H. JOHNSON GALLERIES—
 May 1-15—Portraits by Paul Trebilcock.

O'BRIEN GALLERIES—
 April—DeWitt and Douglass Parshall.
PALETTE & CHISEL CLUB—
 April 15-May 15—Annual exhibition by members.

Decatur, Ill.
ART INSTITUTE—
 April—Paintings from Newhouse Galleries.

Peoria, Ill.
ART INSTITUTE—
 April 2-30—Exhibit, Chicago Galleries Assn.

Springfield, Ill.
ILLINOIS STATE MUSEUM—
 April 14-June 24—Second annual exhibition Illinois Academy of Fine Arts.

SPRINGFIELD ART ASSOCIATION—
 April—Exhibition loaned by Carson, Pirie, Scott & Co.; paintings by Harriet Cantrill and Helen Knudsen.
 May—Annual show, Springfield Art Association.

Fort Wayne, Ind.
FORT WAYNE MUSEUM—
 April—Brown County Artists.

Indianapolis, Ind.
JOHN HERRON ART INSTITUTE—
 April—Small sculpture, Robert Laurent.
 April 15-29—Paintings by Victor Higgins.
 May—Combined annual shows, New York Water Color Club and American Water Color Society.

LIEBER GALLERIES—
 April 9-28—Paintings, Henry R. Poore.
PETTIS GALLERY—
 April 23-May 5—Lawrence McConaha.
 May 7-19—Crewes Warnacut.

Kokomo, Ind.
WOMAN'S DEPARTMENT CLUB—
 April 27-29—Paintings, Leota Williams Loop.

Richmond, Ind.
RICHMOND ART ASSOCIATION—
 April—31st annual exhibit by Indiana painters.

Louisville, Ky.
SPEED MEMORIAL MUSEUM—
 April—Paintings shown by A. D. A. P.
 May—Oriental rugs, Ballard collection.

New Orleans, La.
ISAAC DELGADO MUSEUM—
 May 10-31—Southern States Art League, auspices Art Association of New Orleans.

ARTS AND CRAFTS CLUB—
 April 14-May 4—Student exhibition.
 May 5-June 1—Benjamin prize exhibit.

Portland, Me.
SWEAT MEMORIAL ART MUSEUM—
 Apr. 17-May 21—Annual spring exhibition, Portland Society of Art.

Baltimore, Md.
BALTIMORE MUSEUM—
 April—Durer anniversary show; contemporary French and American bronzes; Cleveland group, Keller, Shaw and Wanda.
 May—Modern decorative arts; American Print Makers' exhibition; Guild of Boston Artists.

MARYLAND INSTITUTE—
 April 16-May 7—Annual exhibition, Maryland Institute Alumni Association.

PURNELL ART GALLERIES—
 April—Contemporary etchings.

Boston, Mass.
MUSEUM OF FINE ARTS—
 April and May—Spanish frescoes from San Baudelio, 12th century; preliminary drawings by John S. Sargent; engravings, etchings, woodcuts, commemorating Durer and Goya centuries.
COPLEY GALLERY—
 April 16-28—Frederick C. Bosley; Sam Sargent.

DOLL & RICHARDS—
 April 15-May 1—Etchings, William Meyerowitz.
 April 18-May 1—Sculpture, Katherine W. Lane.

April 25-May 8—Portraits, Alfred Jonniaux.
SOCIETY OF ARTS AND CRAFTS—

April 21-May 4—Needleworkers' Guild.
 May 7-19—Hooked rugs.
VOSE GALLERIES—
 April 23-May 5—Paintings, Abbott Graves.

Cambridge, Mass.
FOGG ART MUSEUM (Harvard)—
 To April 25—Exhibition, Whitney Studio Club.

April 30-May 21—Water colors by "the Boston Five"; Japanese prints and textiles, and Oriental sculpture.

Hingham Center, Mass.
THE PRINT CORNER—
 April 9-28—Etchings by Elliott, Woodbury, Gardner.

May—Etchings by Charles E. Heil; figure studies by Leonard Smith and others.

Worcester, Mass.
WORCESTER ART MUSEUM—
 April—Second annual show decorative arts; American Indian arts and crafts, to May 13.
 May—Exhibition by school of the museum; work by photo clan members.

Detroit, Mich.
DETROIT INSTITUTE OF ARTS—
 April 13-May 31—14th Annual Exhibition.

Grand Rapids, Mich.
GRAND RAPIDS ART GALLERY—
 April 3-May 3—Paintings, DeWitt and Douglass Parshall.

May—Paintings by instructors of Grand Central School of Art; paintings by Grand Rapids Art Club.

GRAND RAPIDS PUBLIC LIBRARY—
 April 21-May—Camera Club Exhibit.

Muskegon, Mich.
HACKLEY GALLERY OF FINE ARTS—
 April—Paintings, Victor Charretton; Fifty Prints of the Year.

May—Paintings, Academy group; etchings, Charles Dahlgreen.

Minneapolis, Minn.
INSTITUTE OF ARTS—
 To May 3—Modern decorative arts.
 To May 12—Water colors of Alaska, Theodore J. Richardson.

Kansas City, Mo.
KANSAS CITY ART INSTITUTE—
 April—Paintings, annual American circuit exhibit from Chicago.

May—Kansas City Society of Artists.
ALDEN GALLERIES—
 April—150 works by Print Makers' Society of California.

FINDLAY ART GALLERIES—
 April—Paintings and etchings by foreign and American artists.

CONRAD HUG GALLERIES—
 April—Exhibition of etchings.

Saint Louis, Mo.
CITY ART MUSEUM—
 April—Student work of St. Louis School of Fine Arts.

May—Modern European sculpture; Bavarian paintings.
SAINT LOUIS ART GALLERIES—
 April-May—American and foreign paintings.

Lincoln, Neb.
NEBRASKA ART ASSOCIATION—
 April—National small sculpture exhibit.

Omaha, Neb.
ART INSTITUTE OF OMAHA—
 April—Drawings and sketches by Claude Bragdon (A. F. A.); Bernard Boutet de Monvel; designs by Leon Bakst.
 May—Sculpture by David Brin; etchings by Boutet de Monvel.

Manchester, N. H.
INSTITUTE OF ARTS & SCIENCES—
 April 1-30—Water colors, Emil Bistran.

Montclair, N. J.
MONTCLAIR MUSEUM—
 April 17-May 17—Illustrators' exhibition.

Newark, N. J.
NEWARK MUSEUM—
 Indefinite—Primitive African art.
 To May 6—American costumes and accessories; junior museum stamp and coin exhibit; medal making.
 May-June—Copies of Italian old masters.

Indefinite—Exhibit of articles costing not more than ten cents.
CANTEUR ART GALLERIES—
 April—Oil paintings, Antonio P. Martino and Joseph Grossman; water colors, Fred Nunn; block prints, Herbert Pullinger.

Santa Fe, N. M.
MUSEUM OF NEW MEXICO—
 April—Paintings by Theodore van Soelen, and Howard Ashman Patterson; new exhibit in Modern Wing by Nash, Nordfeldt, Bakos, Walker and Jonson.

Brooklyn, N. Y.
BROOKLYN MUSEUM—
 To May 6—Annual exhibition, National Assn. of Women Painters and Sculptors; annual exhibition Scandinavian-American Artists.

PRATT INSTITUTE GALLERY—
 April 2-30—Annual show, Brooklyn Society of Artists.
 May 3-June 6—The graphic processes; library plates.

NEIGHBORHOOD CLUB—
 April—Paintings by Nell Choate Jones.
 May—Paintings, Ogden M. Fleissner.

Buffalo, N. Y.
ALBRIGHT ART GALLERY—
 April 29-June 24—Annual show, contemporary American artists.

Elmira, N. Y.
ARNOT ART GALLERY—
 April—Paintings from Guild of Boston Artists.
 May—Philadelphia Water Club rotary (A.F.A.).

New Rochelle, N. Y.
ART ASSN. (Public Library)—
 April 23-May 26—Annual exhibition.
WOMAN'S CLUB—
 April—Paintings, Franklin Bennett.

New York, N. Y.
METROPOLITAN MUSEUM—
 April and May—Water colors by William Blake; toiles de Jouy; woodcuts in chiaroscuro and color.

ACKERMANN GALLERIES—
 April 9-May 12—Water color drawings by Frederic Soldwedel.

AM. ACADEMY OF ARTS & LETTERS—
 April 26-July 15—Chase memorial exhibition arranged by Newhouse Galleries.

ALLIED ARTISTS OF AMERICA—
 April 14-May 6—Works of members, at Fine Arts Galleries.

ANDERSON GALLERIES—
 April 9-21—Paintings, Sarah Hanley; artist members of American Women's Association.

April 23-May 5—Third annual, New York Society of Women Painters.
 May 7-26—Salons of America.

ART CENTER—
 April 6-28—Hooked rugs by New Age group.
 May—Seventh annual show of advertising art.

ARTS COUNCIL GALLERY—
 April 17-May 7—Etchings and paintings by contemporary Americans.

ANN AUDIGIER'S GALLERY—
 April—Early American paintings; antique art objects.

BABCOCK GALLERIES—
 April 23-May 5—Paintings of Africa by William R. Leigh; sculpture, wild animals of Africa, James L. Clarke, Louis Jonas, Robert H. Rockwell.

CENT. SYNAGOGUE COMMUNITY HOUSE—
 April 19-May 2—Etchings and water colors by Hermann Struck.

DE HAUKE GALLERIES—
 April 6-28—Pierre Bonnard; galleries open Sunday afternoons.

DOWNTOWN GALLERY—
 April 2-22—Paintings, drawings, Marguerite Zorach.

DUDENSING GALLERIES—
 April 2-May 5—Paintings, Joseph Pollet; pastels, Floyd Wilson.

May 7-June 2—Two winners of the Dudensing competition, Agnes Tait and Jo Cantine.

FERGILL GALLERIES—
 April 16-26—Overmantels and garden sculpture.

THE GALLERY OF P. JACKSON HIGGS—
 April—Old masters, early Chinese pottery.

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GRAND CENTRAL GALLERIES—
 April 17-28—Sculpture, Harriet Frishmuth.
 April 24-May 5—Gertrude Fiske; Edwin H. Blashfield retrospective.
 May 1-12—David Tausky, Grace Helen Talbot, Leslie Talbot.

G. R. D. STUDIO—
 April 16-28—Paintings from the collection of Gladys R. Dick.

HARLOW MC DONALD GALLERIES—
 April 7-28—Etchings by Rembrandt and Andre Smith.

HOLT GALLERY—
 April 4-28—Portraits by Cateau De Leeuw.

KENNEDY & CO.—
 April—Paintings, Courtney Brandeth.

May—New etching by Hedley Fitton.

KEPPEL GALLERIES—
 April 19-May 19—Etchings and water colors, "Pop" Har.

KLEEMANN'S GALLERIES—
 Permanent exhibition of etchings by modern masters.

KNOEDLER GALLERIES—
 April 9-23—Engraved portraits of historical personages.

April 16-28—Loan Exhibition of Twelve Masterpieces for benefit of Museum of City of New York.

May 1-13—Paintings of Japan and China by James Stewart Carstairs.

KRAUSHAAR GALLERIES—
 April 14-30—Paintings, R. H. Sauter.

JOHN LEVY GALLERIES—
 April—Ancient and modern paintings.

LITTLE GALLERY—
 April—Handwrought silver.

MACBETH GALLERY—
 April 10-30—St. Ives, Hayley Lever.

April 16-May 1—Portrait drawings, Jessie Voss Lewis; water colors and etchings, Adolphe Blondheim; garden sculpture.

MILCH GALLERIES—
 April 16-28—Portrait drawings, Jessie Voss Lewis; water colors, etchings, Adolphe W. Blondheim.

Through May—Garden sculpture exhibit.

NATIONAL ARTS CLUB—
 April 25-May 12—Group of Louisiana Painters.

NEVARD GALLERIES—
 April 11-25—Paintings on silks and velvets, and decorative compositions by Lena Pillico.

NEUMANN'S PRINT ROOM—
 April 2-21—Paintings, Maurice Becker.

April 21-May 8—S. Berman, A. M. Patz, H. L. Gatch, W. J. Russell.

NEW GALLERIES—
 April 11-28—Paintings and drawings, Jean Negulesco; paintings, Virginia Berresford.

NEWHOUSE GALLERIES—
 Exhibition of American and European masters.

OPPORTUNITY GALLERY (Art Center)—
 April 15-May 12—Black-and-whites, arranged by Allen Lewis.

PEN AND BRUSH CLUB—
 April—Paintings by members.

PORTRAIT PAINTERS' GALLERY—
 Portraits by 21 painters.

PUBLIC LIBRARY—
 To April 30—100 notable American engravers, 1683-1850, print gallery.

Until Further Notice—American historical prints, main corridor, 3d floor; room 316, wood engravings, William B. Closson; Australian etchings and book plates.

RALSTON GALLERIES—
 April 14-28—Paintings, Bernard I. Green.

REINHARDT GALLERIES—
 April 7-28—Paintings by Renoir, Gauguin, Redon, Utrillo, Vlaminck, Rissling, Friesz, Derain, Dufresne, Rouault, Matisse, Pascin.

REHN GALLERIES—
 April 16-28—Nan Watson.

SALMAGUNDI CLUB—
 April 13-27—Annual show of small pictures.

May 11-Oct. 15—Annual summer show.

SCHOEN GALLERIES—
 April 23-May 5—Odon V. Marffy.

JACQUES SELIGMANN & CO.—
 Permanent exhibition of ancient paintings, tapestries and furniture.

GALLERIES OF MARIE STERNER—
 Indefinite—Paintings and water colors by old masters and leading modern painters.

VERNAV GALLERIES—
 March-April—XVIIIth century English mirrors and wall lights; early Georgian furniture, pottery and porcelain; early English mantelpieces; mantels, clocks, period furniture.

WESTON GALLERIES—
 April—Early American paintings, old masters.

WEYHE GALLERIES—
 April 16-28—Paintings, drawings, Andree Ruelan.

April 30-May 12—Adolph Dehn.

WHITNEY STUDIO CLUB—
 April 17-26—Black and white show.

May—Annual members' exhibition.

WILDENSTEIN GALLERIES—
 April 15-28—Pastels, Countess de Noailles.

CATHERINE LORILLARD WOLFE CLUB—
 April—Annual water color exhibition.

HOWARD YOUNG GALLERIES—
 April—Selected group of important paintings.

Rochester, N. Y.

MEMORIAL ART GALLERY—
 March 18—April—Decorative wrought iron; selected contemporary American paintings.

April 22-May 5—Sculpture, Evelyn B. Longman.

April 27-May 27—Paintings, sculpture, arts and crafts by Rochester artists.

Syracuse, N. Y.

SYRACUSE MUSEUM—
 April—Six New York Painters.

High Point, N. C.

N. C. FEDERATION OF WOMEN'S CLUBS—
 May 1-4—Southern States Art League.

Akron, O.

AKRON ART INSTITUTE—
 April—Decorative paintings, four women artists; Ohio Print Makers' Society.

May—Annual exhibition, Akron artists and craftsmen.

Cincinnati, O.

CINCINNATI ART MUSEUM—
 May 26—Opening of annual exhibition of American art.

CLOSSON GALLERIES—
 April 30-May 12—Paintings, Wilbur Adams.

May 14-26—Paintings by physicians.

TRAXEL ART CO.—
 April 16-28—Albert Gos.

May 7-19—Joseph Birren.

Cleveland, O.

CLEVELAND MUSEUM—
 Indefinite—Historic brocades, velvets and damasks.

April—Drawings by Old and Modern Masters; prints by Cleveland artists.

April 25-June 3—10th annual by Cleveland artists and craftsmen.

CAGE GALLERY—
 To April 28—Paintings by Joseph Birren.

Columbus, O.

COLUMBUS GALLERY OF FINE ARTS—
 April—Twenty paintings by Academicians, lent by Dudenising Galleries; work of Viennese children; sketches of Spain and Italy by Ralph L. Reaser; sculpture by Chester Nicodemus.

May—Eighteenth annual, Columbus Art League.

Dayton, O.

DAYTON ART INSTITUTE—
 April 9-May 1—Ohio water color show; modernistic sculpture.

April 28-May 18—Dayton Society of Etchers.

May 3-21—Coleman-Meerkeek collection of Chinese art.

Toledo, O.

TOLEDO MUSEUM OF ART—
 April—10th annual exhibition, Toledo Federation of Art Societies.

Norman, Okla.

UNIVERSITY OF OKLAHOMA—
 April—Water colors, Mattern and Albert Block.

April 10-25—Paintings, Gwendolyn Meux.

April 25-May 8—Drawings, Leonard Good.

May 1-15—Prints, Will Simmona.

May 15-29—Oil, Lawrence Williams; water colors, Cedric Marks.

Portland, Ore.

PORTLAND MUSEUM—
 May 7-16—Loan collection of art objects collected by the late Albert E. Doyle.

May 19-June 1—Nineteenth annual exhibition, School of the Portland Art Ass'n.

Erie, Pa.

ART CLUB OF ERIE—
 April—Annual exhibition by local artists.

Philadelphia, Pa.

PHILADELPHIA MUSEUM—
 March-April—Opening exhibition, featuring early American portraits.

PHILADELPHIA ART ALLIANCE—
 April 3-30—Paintings, H. Amiard Oberteuffer.

April 5-29—11th annual, Philadelphia Water Color Club.

May 3-31—Paintings, Cecelia Beaux; block prints, Lowell Balcom.

Continuously on view: Contemporary American sculpture; contemporary American paintings, auspices Circulating Picture Club.

PHILADELPHIA SKETCH CLUB—
 April 30-May 12—Annual show of oil sketches by local artists.

PLASTIC CLUB—
 April 11-24—Water colors, pastels, prints.

PRINT CLUB—
 April 16-26—English Wood Engraving Society; prints, Piers van Arsdale.

May 4-31—5th annual, living American etchers.

UNIVERSITY MUSEUM—
 April—Chinese frescoes.

Pittsburgh, Pa.

CARNEGIE INSTITUTE—
 Oct. 18-Dec. 10—27th International.

J. J. GILLESPIE & CO.—
 April 10-30—English antique furniture.

Providence, R. I.

PROVIDENCE ART CLUB—
 April 24-May 6—Providence Water Color Club.

R. I. SCHOOL OF DESIGN—
 April 17-May 16—Water Color Exhibition.

NATHANIEL M. VOSE GALLERIES—
 April—Paintings, Chauncey F. Ryder.

Memphis, Tenn.

BROOKS MEMORIAL ART GALLERY—
 April—Paintings, Gerritt Beneker; American paintings of modern tendencies, A. F. A.

May—American paintings, selected by A. D. A. F.; water colors, William H. Holmes (A.F.A.).

Dallas, Tex.

DALLAS ART ASSOCIATION—
 April—Allied Arts Exhibition.

HIGHLAND PARK GALLERY—
 April—Maud Mason, Marie Haines, Robert Vonnoh, Bessie Potter Vonnoh, Ralph Rountree.

May—Philadelphia painters.

Fort Worth, Tex.

FORT WORTH ART ASSOCIATION—
 April 4-May 4—Annual exhibition, Texas artists.

Houston, Tex.

MUSEUM OF FINE ARTS—
 April—Fourth annual exhibition by Houston artists; Coptic tapestries.

San Antonio, Tex.

WITTE MEMORIAL MUSEUM—
 April 20-May 15—Paintings, Robert Vonnoh; bronzes, Bessie Potter Vonnoh.

May 1-15—school children's work.

May 20-June 10—Exhibit of competitive wild flowers and scenes.

PABST GALLERIES—
 April 14-28—Boyer Gonzales.

Ogden, Utah

WEBER ART GALLERY—
 April—Birde Reeder memorial.

Salt Lake City, Utah

STATE HOUSE GRAND GALLERY—
 March and April—State Alice Art Collection, and 27th annual, Utah Art Institute.

MERRILL HORNE GALLERY—
 April—Henri Moser.

May—Miriam Brooks Jenkins.

NEWHOUSE HOTEL—
 March 11-May 13—Spring series of five exhibitions, two Sundays each, painters of Utah colony, presented by Alice Merrill Horne.

Springville, Utah

PUBLIC GALLERY—
 April—5th annual Springville National Exhibit.

Norfolk, Va.

THE ART CORNER—
 April—Annual exhibition under auspices of Norfolk Society of Arts.

Seattle, Wash.

SEATTLE FINE ARTS SOC.—
 April—The Northwest Annual.

May—East Indian shawls; Seattle ivories.

HENRY GALLERY (U. of Wash.)—
 April 21-May 15—Paintings and wood carvings, Gjura Stojana.

Milwaukee, Wis.

LAYTON ART GALLERY—
 April 3-30—Etchings from International of Chicago Society.

MILWAUKEE ART INSTITUTE—
 April—Wisconsin Painters and Sculptors; Milwaukee Camera Club; new accessions to Samuel O. Buckner collection of paintings; "Modern" living room.

May—Tibetan paintings, Nicolas Roerich; paintings by Walter Quirt and George Pearce Ennis; American silk prints.

MILWAUKEE JOURNAL GALLERY—
 April, May, June—Twenty Wisconsin artists.

Oshkosh, Wis.

OSHKOSH PUBLIC MUSEUM—
 April—Cornelius Botke and Jessie Arms Botke.

May—Paintings, William P. Silva.

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A Mystery Statue



Madonna and Child, from Byzantium.

Who made this bronze Madonna and Child that came from old Byzantium? Experts of the Metropolitan Museum, and some of the best-known art authorities of Europe, including Dr. Wilhelm von Bode of Berlin, are being asked to give their opinions. It came from Constantinople before the Turks captured that gateway to the West, and it bears Greek lettering, but its style is Gothic of the fourteenth century.

The history of this bronze, which is three feet high, has been traced back three hundred years. For a long time it belonged to the Colonna family in Rome, then it was sold to a rich collector of old Siena, thence after a generation or two it found its way to the Davanzati palace in Florence. Now it is in New York, brought by Messrs G. and E. Quaranta, antiquarians, who have sought the aid of museum experts in solving its origin.

Meanwhile the figures of the statue, given immortality by some primitive artist, await the verdict with an air of eternal calm.

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